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YEHUDI MENUHIN

Following Two Seasons Retirement, Returns Next October for Concerts in a Tour of America, the British Isles and Europe

MARIO CHAMLEE, ELISABETH RETHBERG and ERNO VALASEK, guest artists at the broadcast which celebrated the twenty-fifth anniversary of the Girl Scouts on March 12. (Photo by Paul Parker.)

VOICE CLASS OF SOLON ALBERTI IN BOISE, IDA., during the summer of 1936. Mr. Alberti is in the second row, extreme right. Seated next to him is Kay Boyd Remley, voice teacher, who brought Mr. Alberti to Boise. Next to Mr. Remley is Nita Gale, soprano (Mrs. Alberti) and in the same row, sixth from the left, is Fern Nolte Davidson, who formed a class of piano pupils to be heard by Mr. Alberti during his stay in Boise. This coming summer Mr. Alberti returns to Boise for two weeks (July 5 to 17 inclusive). He teaches in Chicago from June 14 to 20 inclusive; in Denver, June 21 to July 4; and in Los Angeles, July 19 to August 7 inclusive.

JOSEPH BENTONELLI, tenor of the Metropolitan Opera, has returned to New York from a tour of six appearances in eight days. On February 15 he sang in Thomasville, Ga.; in Albany, Ga., 16; Athens, Ga., 18; and Tuscaloosa, Ala., 19. Due to the illness of Nelson Eddy, he was summoned to appear in Chicago on the Vicks broadcast of February 21. This he did, arriving in Chicago in time for the broadcast and leaving by plane immediately after to fulfill his last engagement in Beaumont, Tex., on February 22.

DURING A REHEARSAL BY THE AMERICAN BALLET for the world premiere of Stravinsky's The Card Party at the Metropolitan Opera House on April 27 and 28. Standing, left to right: Hortense Kahrklin, Leda Anchutina, Ariel Lang and Annabelle Lyon, who will portray the four Queens in the ballet. Seated, left to right: Edward M. M. Warburg, director of the American Ballet; Igor Stravinsky, composer and conductor; George Balanchine, maitre de ballet and choreographer. With his back to the camera: William Dollar, who will dance the role of the Joker. (Photo by Maharadze.)

JOSEF and ROSINA LHEVINNE have accepted the invitation of Florence Lamont Hinman to teach in the Lamont School of Music in Denver this summer. The master class begins on June 28 and continues until July 31. Mr. Lhevinne is offering two scholarships in the class, Mrs. Lhevinne one in the private work. Pupils may work toward a degree in music at the Lamont School, which is an Institutional Member of the National Association of Music Schools. (Photo © by G. Maillard-Kesslere.)

MORTON BOWE, tenor of the Dornay-Culp Studios. In addition to his seven weekly commercial broadcasts over stations WJZ, WEAF and CBS, he has been signed for a guest appearance on Rubinoff's new Chevrolet Series.

AT THE FIFTH CONVENTION OF ETA PROVINCE OF SIGMA ALPHA IOTA, national music fraternity, in Pittsburgh, Pa., February 13 and 14. In the background is the main entrance of the Stephen Collins Foster Memorial. The convention was presented in group singing at the edifice, and at this time Dr. W. Earhart arranged a group of songs and inscribed the numbers to Mrs. Earhart and Sigma Alpha Iota. (Photo by Russell P. Hay, Inc.)

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Strauss' Elektra Draws Cheers At N.Y. Philharmonic Hearing

Artur Rodzinski Leads Stirring Concert Performance—Rosa Pauly Wins Ovation as Elektra—Remarkable Ensemble Achieved

By LEONARD LIEBLING

One of the greatest concert performances of opera which New York has heard took place on Thursday evening of last week (with Friday afternoon repetition) at Carnegie Hall, when Artur Rodzinski directed the New York Philharmonic Orchestra and six vocal soloists in a presentation of unified excerpts from Elektra by Richard Strauss. The conductor's own arrangement of scenes was used, comprising about two-thirds of the score, done without pause and lasting relatively an hour and a quarter.

Few of our experts believed in advance that this particular opera, seemingly entirely dependent on picture and action, could show most of its dramatic power and musical beauty in a concert presentation. They experienced a sensational surprise; so much so, that practically everyone in the audience joined in the tumult of applause and cheering which burst forth after the long period of absorbed and palpitant listening.

Chief factors that caused this result were the tremendous conductorship of Rodzinski, and the altogether unexpected vocal and interpretative achievements of Rosa Pauly, who took the part of the tragic heroine. The orchestra, too, rose mightily to the occasion, and contributed such floods of noble tone and virtuoso technic as the Metropolitan Opera players could not match even at their best. For once, New York heard the gigantic Strauss score with all the effects intended by the composer. Its complicated fabric, its passion, eloquence and majesty, were masterfully set forth under the guidance of Rodzinski. He put on record quite the most impressive baton feat that the metropolis has had from him. Furthermore, he converted the sceptics who had ascribed to local pride, the resounding triumph about which they read last December when the conductor did his concert Elektra with the Cleveland Orchestra in that city.

There was no faltering last week in the epical lines which Rodzinski drew, no lack of resource in tonal variety and climax-building, no moment when he was not in high command of the music and the performers. He has inscribed himself indelibly on the conductorial honor roll of New York.

BRILLIANT MME. PAULY

Wonder arose when Rodzinski announced a short time ago that Rosa Pauly had been brought from Europe especially to sing the role of Elektra. It was known to only internationally informed persons in music, that Mme. Pauly came from the Vienna and Prague Opera companies. (The Musical Courier periodically reported her successes there as Elektra and Salome.) Great was the astonishment at Carnegie Hall, therefore, when the Hungarian singer, garbed appropriately in black, delivered her opening episode (in which she invokes the spirit of Agamemnon, her murdered father) and revealed herself possessor of a rich, voluminous dramatic soprano organ, and intense emotion and temperamental sweep. There was nervousness at first which unsteadied the emission, but like a true artist, Mme. Pauly recovered control quickly, and thereafter projected the music with irresistible eloquence and passion. Excusable were a few slightly shrill upper tones, as Strauss cruelly asks his Elektra to maintain prolonged power against an orchestra nearly continuously in full-throated utterance.

However, it was not only Mme. Pauly's vocal heroics which captured her hearers, but they were spellbound also by her surge of feeling moving her to gesture and facial play, all expressed so spontaneously that it was difficult to resent their introduction. In fact, the suggestions helped in carrying conviction for the text. So completely did Mme. Pauly throw herself into the role that when she seated herself after the conclusion of some of her numbers, her eyes continued to flash, her hands remained clenched, and her breathing came in visible great gasps. Unless this writer misread all the signs, our visitor is a singing actress of rare sincerity and power.

OTHER SOLO AIDS

Enid Szantho, contralto, and Charlotte Boerner, soprano, both familiar to New York audiences, gave contrasting background to Mme. Pauly's remarkable performance; the first-named with beautifully colored quality but not quite sharp enough characterization of the malevolent Clytemnestra; and Miss Boerner with lovely lyric smoothness and sensuous appeal as the romantic Chrysothemis.

Julius Huehn was agreeably sonorous in the part of Orestes, which he dictioned with admirable German. Frederick Jagel exhibited art and ardor in the limited measures of Aegisthus. Abrasha Robofsky had little to do though he doubled as the Foster Father of Orestes and the Old Servant. It was a relief to see all the soloists addressing one another and not directing their singing at the audience.

Rodzinski's clever arrangement of the scenes made it possible to follow the story easily, especially with the program annotations of Lawrence Gilman, which enumerated the few omitted passages. Strikingly effective was Elektra's final ecstatic dance of death, played by the orchestra but made vividly plausible by Mme. Pauly with slight swaying of body and rhythmic movements of her head.

And so ended an unusually exciting and memorable production, followed by a long series of recalls during which the conductor persistently waved praise at his singers and orchestra.

The concert opened with Strauss' Don Juan (taken in spots with hard-pressed tempi, I thought) and an entirely picturesque version of the same composer's Salome's Dance, whose insidious grace and portent were brought to compelling hearing by Rodzinski.

Paris Grand Opera Restores Ariane By Mendes-Massenet

Composer Outshines Librettist—Sidney Beer Conducts Wagner Concert—Manhattan Quartet Popular—New Work for Four Saxophones and Orchestra

By IRVING SCHWERKE

PARIS.—At the Grand Opera, Jacques Rouché dusted off Massenet's Ariane, in five acts on a libretto by Catulle Mendes. The work had been neglected some thirty years (it was created in 1906) and many are of the opinion that it should continue to remain in oblivion. However, there is no denying that this product of Massenet's old age has pages of irresistible lyricism—something that is more or less at a premium in the modern operatic repertoire. If the librettist could not resist the temptation to make the heroes and heroines introspective and oft-times tiresome with the analysis of their sentiments, Massenet succeeded in making the wordiness sound delightful and in giving the singers fine excuses for bringing out their top notes, spinning out phrases, and making an altogether well-sounding piece.

Germaine Lubin in the title role impressed with her vocal ease and plastic art. Georges Thill was an agreeable and opulently voiced Thésèe. Marisa Ferrer (Phèdre) Mme. Lapeyrette (Persephone) and Martial Singher (Pirithoüs) were admired in their roles, while the ballet, with Chauviré, Darsonval and Goubé, was charming. Paul Paray's conducting maintained a tonal balance and niceness of ensemble that were particularly remarked. Costumes, scenery, and staging were by MM. Soubervie and Chéreau.

WAGNER NIGHT

A Wagner program is always a good bait to catch local audiences, and when the Philharmonic Society announced such a seance, the result was a full house at the Salle Pleyel. Under the persuasive direction of Sidney Beer, the Philharmonic Society Orchestra, assisted by Maria Müller, proffered Meistersinger Overture, four Mathilde Wesendonck songs, Overture and Bacchanale from Tannhäuser, Siegfried's Rhine Voyage, Elsa's Dream, Elisabeth's Aria, and prelude and Death of Isolde. Maria Müller sang her portion of the program with remarkable artistry and was obliged to repeat Elisabeth's aria.

In the orchestral numbers, conductor Beer revealed a tried and trusty hand at Wagnerian interpretation. The success of the enterprise was gratifying, enthusiasm being the order of the evening.

THIBAUD AND O. S. P.

Thibaud was the chief attraction at the Sunday afternoon O. S. P. concert, where also, Georges Zaslawsky gave a satisfying reading of Beethoven's Eroica Symphony. Thibaud played Mendelssohn's concerto, revealing wonted charm and style. After Liszt's Preludes for orchestra, the soloist (with Tasso Jannopoulo at the keyboard) played some solos, received wild applause, and had to add numerous encores.

(*Continued on page 32*)

New York Symphonic Season Extended

Philharmonic Orchestra Announces Increase of 1937-8 Series to Twenty-eight Weeks—Enesco to Appear as Guest during Mid-Winter Holiday of Barbirolli—New Board Members Named

For 1937-38 the New York Philharmonic-Symphony Society announces an expanded season of twenty-eight weeks beginning Thursday, October 21, and closing Sunday, May 1. John Barbirolli, who has been engaged by the society as permanent conductor for the next three years, will direct the entire year with the exception of a month's rest period in mid-season. A fortnight of that interval will be given over to Georges Enesco, the Roumanian guest composer-conductor whose appearances this past winter were of special musical interest. A second composer-conductor for the remaining two weeks will be announced shortly.

SOLOISTS ANNOUNCED

Twenty-four soloists have already been engaged for next season: the sopranos Kirsten Flagstad and Beal Hober, the latter doing the Immolation Scene from Götterdämmerung under Enesco; the baritone Richard Bonelli who will do Amfortas in the first act of Parsifal together with the Metropolitan Opera Chorus during Easter Week; the pianists Walter Gieseking, Josef Hofmann, Vladimir Horowitz, Mischa Levitzki, Eugene List, Guiomar Novaes, Arthur Rubinstein and Ernest Schelling; the British duo-pianists Ethel Bartlett and Rae Robertson; the American composer Abram Chasins as soloist in his own piano concerto; the violinists Mischa Elman, Georges Enesco, Jascha Heifetz, Yehudi Menuhin, John Corigliano, Mishel Piastro, Joseph Szigeti, and Efrem Zimbalist; the cellists Gregor Piatigorsky and Joseph Schuster.

NEW DIRECTORS NAMED

Since the first of this year several changes have been made in the board of directors of the Philharmonic-Symphony Society of New York. To replace three members who resigned and one who died, four new members

(*Continued on page 32*)

Los Angeles Critic Decries Stravinsky's Later Music

Earlier Works Liked—Composer Not a Baton Master—Schoop, Jarrett, Segovia, Hilsberg and Goutmanovitch Offer Recitals

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—The much advertised name of Igor Stravinsky attracted a goodly throng to the Shrine Auditorium on March 12, to hear the Russian composer conduct the Philharmonic Orchestra in a program of his own works. When Stravinsky's music was new, it was decidedly startling, particularly to the traditional musicians. But now it can be perceived that Stravinsky's novelty arose entirely from his anticipation of future orchestral timbres and rhythms, based upon an often sentimental and melodic foundation.

His music has often been better interpreted, for he proved himself to be an uninteresting conductor, able enough to accompany the ballet, but not sufficiently capable to extract tonal balance or shading from the orchestra, to any perceptible degree. He began with a Divertimento from the ballet, The Fairy's Kiss, actually his own additions to Tschaikowsky's ballet, The Sleeping Beauty. It was feeble music, lacking the vitality of Tschaikowsky, despite imitative efforts, the orchestration empty and devoid of the pungency that lends interest to some of Stravinsky's other works. Most of the resident studio arrangers could do as well, or better; in fact, they do, as part of their daily scoring chores. The Fire Bird music has charm and color always, and though the composer's conducting gave little life or spirit to the opening movements, it stirred at last in Kastchei's dance. He took the Lullaby faster than it is usually played, and the following climax was fairly effective.

PETROUCHKA ADMIRABLY PRESENTED

The music to the ballet, Petrouchka, with the stage picture to hold the center of attention, took its proper place in an admirable background. Theodore Kosloff presented the ballet, and danced the title role. As a producer, he contrived to be colorful, presenting a huge set with much movement and

(*Continued on page 28*)

Beecham Awarded French Legion of Honor

(*Special cable to the Musical Courier*)

PARIS.—During the intermission of the London Philharmonic Orchestra's concert in the Paris Opera, Sir Thomas Beecham, the conductor, was decorated with the order of the French Legion of Honor by the President of the Republic. I. S.

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

Boston Hears Berezowsky Work

His Third Symphony Premiered by Koussevitzky—Gladys Swarthout in Recital—D'Albert's Die Toten Augen Staged by Federal Project—Fiedler Leads Boston University Orchestra

BOSTON.—Nicolai Berezowsky's third symphony was given its first Boston presentation and second anywhere at the Boston Symphony Orchestra concerts of March 19 and 20. The symphony, the best of whose many elements was a free, easy melodic flow, was well received by the Boston listeners after the performance under the composer's direction. The rest of the program, conducted by Serge Koussevitzky, contained two other symphonies—Haydn's Surprise and Sibelius's seventh—and the Finnish master's tone poems, The Swan of Tuonela and Finlandia. All were beautifully played.

Earlier in the week, on March 16, the Boston Orchestra under Dr. Koussevitzky played one of its supplementary matinee series, the program including Grieg's first peer Gynt Suite, the second movement of Liszt's Faust Symphony and the fourth symphony of Brahms.

BERG CONCERTO REPEATED

A couple of days later, on March 18, the Berg violin concerto was again played by the orchestra under Koussevitzky and Louis Krasner, soloist, before an intent audience at Sanders Theatre, Cambridge. The other numbers on the program were a Mozart Symphony in A major (K. 201) and Rimsky-Korsakoff's Scheherazade.

SWARTHOUT RECITAL

With regard to celebrity, the event of the week was the appearance of Gladys Swarthout in Symphony Hall on March 14, her first Boston recital, if memory serves, although she has appeared here many times with the Chicago Civic and Metropolitan Opera companies. A large audience, that included a goodly representation of movie fans, heard her sing in excellent voice a program of music, for the most part light, by Gluck, Strozzi, Purcell, Bax, Strauss, Marx, Brahms, Blech, Kricka, Respighi, Obradors, Nin, Thompson, Robinson, Kingsford and Durgan.

CARMEN AND DIE TOTEN AUGEN

The Federal Music Project gave several performances each of Carmen and d'Albert's Die Toten Augen during the week at the Majestic Theatre before audiences of good size and cordial temper. Having deserted the larger Boston Opera House, where the WPA operatic productions had previously been mounted, the Project found in the Majestic Theatre an auditorium really more suited to its needs and aspirations. A. Buckingham Simson directed all the performances. The productions were naturally uneven as to vocal quality, style and histrionics, but the Project has numerous encouraging aspects, particularly the solidity of the orchestra.

OTHER EVENTS

Julius Durleshkaivich, violinist, made his first appearance in many years hereabouts in Jordan Hall on March 16, playing a program that consisted of Corelli's Folia according to Petri, Tschaikowsky's concerto, Bach's D minor partita, Dohnanyi's Ruralia Hungarica and Paganini's I Palpiti. He exhibited a style that may euphemistically be described as expansive. In general he followed his own way, with the excellent Carl Lamson doing his best to support at the piano.

Unfortunately a well-known physical law operated to prevent your correspondent from attending at the same time one of Arthur Fiedler's interesting concerts with the Boston University Orchestra, playing Beethoven's Egmont Overture, Haydn's La Passione Symphony, an overture in C by Robert King, student at the university, Liszt's Hungarian Fantasy, Hindemith's Trauermusik and Guiraud's Danse Persane.

Alexander Thiede led the State (WPA) Symphony Orchestra through Randall Thompson's second symphony and Beethoven's fifth at the Copley Theatre on March 14 before an encouragingly large and cordial audience. This was the fifth in the cycle of Beethoven programs.

Other events, which must unfortunately be briefly chronicled, included the second in the series of chamber concerts under the auspices of the New England Conservatory of Music in Brown Hall on March 15, when works by Bach-Fourel, Haydn and Faure were played; a recital by Muriel Thorley, contralto, under the same auspices and in the same hall on March 16; and a concert of the MacDowell Club in Brown Hall on March 17, the principal item in the program being the Brahms quartet in A minor, played by the Durrell String Quartet. M. S.

(Photo by Walters Studios, Seattle)
BASIL CAMERON

Cameron Completes Fifth Season as Seattle Orchestra Conductor

Basil Cameron has completed his fifth season as conductor of the Seattle Symphony Orchestra. During the past year eighteen concerts were given under his direction—eight Monday subscription concerts, six Sunday popular concerts and four special concerts with Lauritz Melchior, George Gershwin, Joseph Szigeti and Serge Rachmaninoff as soloists. Among the novelties presented by the Seattle orchestra this season was the world premiere of Malipiero's second symphony (subtitled Elegiaca) which was completed by the Italian composer last June. Other novelties were the prelude and fugue for strings by Roy Harris; Dent Mowrey's piano concerto; Bax's tone-poem Tintagel; excerpts from the opera A Village Romeo and Juliet by Delius; Randall Thompson's second symphony; and Howard Hanson's Romantic Symphony. In addition to those already mentioned, soloists who have appeared with the Seattle organization during Mr. Cameron's directorship include Backhaus, Schnabel, Arthur Rubinstein, Cortot, Petri, Orloff, Sapelnikoff, Grainger, Harriet Cohen, Mark Hambourg, Moiseiwitsch, Ysaye, Kreisler, Heifetz, Elman, Kochanski, Casals, Felix Salmond, Mary Garden, Sophie Braslau, Florence Austral, Gigli, Borgioli, Bonelli and Martinelli.

Last summer Mr. Cameron conducted the first two of a series of summer concerts given by the Portland Symphony Orchestra in Portland, Ore. He was engaged by the Columbia Broadcasting Corporation to conduct weekly radio symphony concerts during July, August and September last year, six of which were played by the Portland orchestra and four by the Seattle orchestra. In July, 1935, he conducted one of the summer concerts of the San Francisco Symphony Orchestra at Hillsborough, Cal. Mr. Cameron conducted two concerts of the Los Angeles Philharmonic Orchestra in 1935.

Washington Chamber Music Festival Scheduled

The eighth festival of Chamber Music to be offered under the provisions of the Elizabeth Sprague Coolidge Foundation will take place in the auditorium of the Library of Congress in Washington on April 9, 10, and 11. The first program will present early chamber music by Purcell, J. S. Bach, Valentini, Couperin, Domenico Scarlatti, and Diessener, played by Alice Ehlers, harpsichord, assisted by the members of the Coolidge Quartet—William Kroll and Nicolai Berezowsky, violins Nicolas Moldavan, viola; Victor Gottlieb, cello. On Saturday morning Paul Hindemith will make his first American appearance in a program devoted entirely to his works, playing his sonata (op. 25, No. 1), for viola alone. Other works on this program are the sonata for flute and piano (1936), played by Georges Barrère and J. M. Sanroma, and the sonata (No. 3), for piano (1936), played by Mr. Sanroma. The third program, on Saturday evening, will present quartets by Beethoven and Kodaly, and the Brahms trio (op. 8). The players will be the South Mountain Quartet—Kathleen Parlow and Edwin Ideler, violins; Conrad Held, viola; Willem Willeke, cello—and Gunnar Johansen, piano. On Sunday afternoon, the Coolidge Quartet will play, for the first time, the quartet in E minor by Jerzy Fitelberg—winner of the Elizabeth Sprague Coolidge prize for 1936. The final program, on Sunday evening, will be devoted to works for chamber orchestra by Alessandro Scarlatti, Haydn, Berezowsky, and Chavez, concluding with the first American performance of Paul Hindemith's new concerto for viola and small orchestra, Der Schwanendreier. The orchestra will be under the direction of Carlos Chavez, the solo part in the Hindemith concerto being played by the composer himself.

Portland Orchestra Manager Resigns

Mrs. M. Donald Spencer Relinquishes Oregon Post after Nineteen Years —San Carlo Company Series Sold Out — Symphony and Chorus in Judas Maccabaeus —Richard Crooks' Recital

PORTLAND, ORE.—Outstanding in interest to our musical public is the announcement that Mrs. M. Donald Spencer, for nineteen years manager of the Portland Symphony Orchestra, had resigned her post. This move, contemplated for some time by Mrs. Spencer, was finally made at a meeting of the symphony society's directorate on March 16 and announcement that the resignation had been accepted was made the next day by Charles E. McCulloch, president of the society..

In unbroken length of service, Mrs. Spencer is one of the ranking symphony orchestra managers of the country. Her list of achievements is formidable. When she first assumed the position of manager, the orchestra's program consisted of six concerts each season, given in the old Heilig Theater. To a considerable extent, the orchestra's part in these concerts was held to be incidental to the personal appearance of a distinguished guest artist.

The orchestra's plan of continued expansion was largely mapped out and carried through by Mrs. Spencer. The concerts were moved to the vastly more commodious Public Auditorium, and, with the engagement as conductor of Willem van Hoogstraten, for which Mrs. Spencer was largely responsible, the old scheme of building concerts around performances by guest artists was abandoned. Subsequent to Mr. van Hoogstraten's coming in 1925, the number of concerts has been expanded from six to fourteen, an efficient choral auxiliary has been organized and placed on a permanent footing, and the efficiency of the orchestra has been enormously enhanced.

SAN CARLO OPERA SERIES

Almost complete sellouts were reported for the entire season of opera by the San Carlo Opera Company, which opened in the Paramount Theater on March 17. Carmen, Il Trovatore, Rigoletto, Hänsel and Gretel, Madam Butterfly, Samson and Delilah and La Boheme were given before enthusiastic audiences between the St. Patrick's day opening and the following Sunday night.

RICHARD CROOKS SINGS

The Ellison-White Bureau wound up its regular concert series in the Auditorium on February 23 with a concert by Richard Crooks, who was in prime voice for the occasion. He hung up something of a local record by adding eleven encores to a program consisting of twelve numbers. An overflow audience of 4,000 ecstatically applauded Crooks.

ORCHESTRA AND CHORUS IN JUDAS MACCABAEUS

The Portland Symphony Orchestra's twenty-sixth season was ended in the Auditorium on March 7 with a performance of Handel's Judas Maccabaeus, in which Willem van Hoogstraten led the combined forces of the Portland Symphony Orchestra and the Portland Choral Society. It was a resounding production of a masterpiece which has long been neglected here. The quartet of soloists, by some odds the best ever recruited for a symphony-choral concert here, consisted of: Leah Leaska, soprano; Josephine Albert Spaulding, contralto; Hal Young, tenor; and Mark Daniels, baritone.

DUO-PIANISTS

The Saturday afternoon series of piano recitals, sponsored by Martha Reynolds, was concluded in the Auditorium on March 6, by the duo-piano team of Creighton Pasmore and Victor Trerice, two phenomenal young players from Los Angeles, protégés of Olga Steeb, who was one of the earlier attractions on the series. This was the first ensemble of this kind of any consequence to appear locally since the breaking up of the Maier-Pattison partnership, and the performance of the extremely efficient team from Los Angeles was wildly received. D. L. P.

Gardner Read Wins $1,000 N. Y. Philharmonic Prize

The Philharmonic-Symphony Society of New York has announced that the first prize of $1,000 in its American Composers Contest for a major orchestral work has been awarded to Gardner Read, twenty-four-year-old composer, born in Evanston, Ill., and now working for his degree of Master of Music at the Eastman School, Rochester, N. Y. Mr. Read's prize-winning composition is his first symphony in A minor. Honorable Mention is given to Quincy Porter, also for a first symphony. Mr. Porter was born in New Haven, Conn., in 1897, and is now in his fifth year as professor of music at Vassar College.

The judges for the contest, which closed January 1, were Hans Lange and Alexander Smallens, Carleton Sprague Smith, head of the Music Division of the New York Public Library, and Lee Orean Smith, editor of the publishing house of Carl Fischer. The scores were submitted anonymously and it was not until after the judges had made their decision that the envelopes, marked with the number of the composition and the *nom de plume* of the composer, were opened in order to find the name and address to which the manuscripts have to be returned. Both the Read and Porter works will be played next season under the baton of the Philharmonic's permanent conductor, John Barbirolli. Almost 150 compositions were submitted in the contest.

Gardner Read is the composer of orchestral and chamber music works which have been played by the Rochester Civic Orchestra under Dr. Howard Hanson, the Chicago Symphony under Frederick Stock, the Cincinnati Symphony Orchestra, Dr. Bakaleinikoff conducting, at the Festival of American Music at Rochester, and elsewhere. Mr. Read formerly was correspondent of the Musical Courier at Rochester.

Saerchinger Leaves CBS

César Saerchinger has resigned as European representative of the Columbia Broadcasting System, but retains his position as London correspondent of the Musical Courier. Mr. Saerchinger plans a late spring lecture tour in America.

Moravian Seminary and College for Women Receives Thursby Bequest

BETHLEHEM, PA.—A gift of $125,000 by Ina L. Thursby, of New York City, for the erection of a music building at Moravian Seminary and College for Women, here, in memory of her sister, Emma Cecilia Thursby, the late noted coloratura-soprano who died July 4, 1931, was announced by Dr. Edwin J. Heath, president. The building is to stand on the campus of the instituion, which Emma Thursby attended, with her older sister Alice, from 1857 to 1860, and is designed to serve not only for the department of music but also as a music center for the community, and a rehearsal hall for the Bach Choir. The music building is the first step in the Bicentenary Program of which the next objective is $300,000 additional endowment to meet the requirements for full class A rating for the college. The building will house the records of Emma Thursby's musical career and many gifts and mementos which she had received during her international tours. Among these mementos are signed photographs from King Oscar of Sweden and King Christian of Denmark, a bronze plate given her by the leading musicians of France when she was welcomed to membership in The Society of Artist Musicians, the first American singer so honored, after one of her great European triumphs in 1879, and countless letters and testimonials from the greatest musicians and personages of the nineteenth century.

Enesco Appears in Triple Capacity In Cleveland Orchestra Concerts

First Local Performances under Ringwall Include Works of Hill, Quilter and Tuthill—Beveridge Webster Plays Tschaikowsky Concerto—Resident Artists in Program to Aid Spanish Government

CLEVELAND, O.—Georges Enesco was the second of our guest conductors during Artur Rodzinski's absence, appearing in triple capacity with the Cleveland Orchestra.

It is almost impossible to decide which one of his gifts is preeminent. His violin performance of the Beethoven concerto revealed the artist's reverence for and supreme understanding of the giant of Bonn. Conductor Rudolph Ringwall and his men were in perfect harmony and offered superb support.

Enesco revealed his conductorial supremacy in a dramatic presentation of Beethoven's Egmont Overture. He also programmed two excerpts from the pen of his countryman Otesco which proved to be material of national flavor, well orchestrated and in modern idiom. Enesco's own suite in C major contradicts the general conception of our extremists, that there is nothing more to be said in classic form—for Enesco has a great deal to say in the manner of the true and inspired musician. His success with both overflow audiences was great. The large Roumanian population showered its illustrious son with flowers, the orchestra rose and honored him with the playing of the Roumanian hymn; whereupon Enesco took up the baton in honor of America to conduct the Star Spangled Banner accompanied by the entire audience. The Enesco Singing Society appeared in national costume at the Saturday evening concert and crowded into the Green Room to continue its ovation. It was this reviewer's privilege to be present at the broadcast sponsored by the N.B.C. Music Guild over a nationwide network, presenting Enesco and the Cleveland Orchestra. The program consisted of Mozart's Marriage of Figaro and the Eroica Symphony of Beethoven, played exquisitely.

BEVERIDGE WEBSTER IS SOLOIST

Ringwall was again at the helm for the next pair of symphony concerts, and offered several first time performances in Cleveland. Of these, the Sinfonietta for string orchestra by Edward Burlingame Hill, was the most pretentious. Well constructed and equally well orchestrated, it was an example of fine workmanship and was played with relish by the string orchestra. Roger Quilter's A Children's Overture, much in the manner of Humperdinck's Hänsel and Gretel, employing nursery tunes, fell pleasingly upon the ear. A short tone poem by Burnet Tuthill, entitled Bethlehem, was suggestive of its title and fell in line with the Anglo-Saxon character of the program which was brought to a brilliant close with Elgar's Enigma Variations. They received a virtuoso performance in their varied moods ably set forth by Mr. Ringwall. Another feat of dexterity by the orchestra was the accompaniment to the Tschaikowsky B flat minor concerto played by the pianist Beveridge Webster, who chose to give the orchestra a wild chase through the last movement, at times doubling his tempi, sacrificing the entire character of the work to speed. However, there was also evidence of a lovely tone and poetic feeling in the second movement by the young pianist, who perhaps would give a better account of his talents in compositions of other than slavic characteristics.

CONCERT AIDS SPANISH WAR CAUSE

Prominent Cleveland musicians joined forces to provide medical aid for Spanish loyalists in a splendid concert at Masonic Hall. Arthur Loesser and Dr. Jerome Gross were heard in the César Franck sonata in A major; later each artist contributed a group of soli in which Dr. Gross was accompanied by the able pianist Leon Machan. Mary Elizabeth Gleason gave a series of Spanish Dances in costume and the Women's Symphony Orchestra, under the baton of Hyman Schandler, performed Glinka's overture to Russlan and Ludmilla and Chabrier's Espana with fine tonal balance and brilliance.

Elaborate plans are being formulated to make the convention of the Ohio State Music Teachers' Association to be held in Cleveland April 20, 21-22 an artistic success. John O. Samuel, president, is making every effort through an efficient organization campaign to create a continued interest in the association, planning the issue of regular bulletins monthly between meetings. R. H. W.

Opera Guild Announces $10,000 Endowment Fund Created for Metropolitan

The Metropolitan Opera Guild held its annual meeting on March 16 at the Hotel Pierre, New York. Chief interest centered in the announcement of a $10,000 endowment fund for the Metropolitan Opera. Mrs. August Belmont spoke of this fund as an "acorn," but expressed the hope that it would grow into "a great oak." Mrs. Belmont remarked that, although in the years between 1921 and 1929, eighteen and a half billion dollars were donated for artistic and philanthropic purposes in the United States, nothing had been done toward establishing a national opera.

Reports on membership were made by Mrs. Herbert Witherspoon and Mrs. William Barclay Parsons, Jr., and Mrs. Allen Wardwell spoke of the junior student matinee of Aida on March 19, which drew a sold-out house of students from all five boroughs of New York (public, private and parochial schools) and from Westchester and New Jersey as well.

Edward Johnson, general manager of the Metropolitan, thanked the guild for its cooperation, and announced that next season the Metropolitan's plans included presentation of extra orchestra soloists. Lee Pattison, director of the spring season, said that his first production would be Faust on May 3.

Members elected to the guild's board of directors were: Archibald Roosevelt, Richard B. Scandrett, Jr., Mrs. J. Watson Webb, Miss Audrey Lewisohn, E. Victor Donaldson and Sigourney Thayer.

Schuster to Play in Bloch Novelty

Joseph Schuster, cellist, will be soloist with the New York Philharmonic Orchestra on April 3 and 4, being featured in the local premiere of the new Block work, The Voice in the Wilderness, and in the Saint-Saëns cello concerto. Mr. Schuster is going to Japan and China for an extensive concert tour, leaving New York at the close of the Philharmonic season.

Miriam Marmein to Present New York Recital

Miriam Marmein, dramatic dancer, is giving her only New York appearance of this season on April 4, at the Barbizon-Plaza Concert Hall. She is presenting at this time six members of her concert group and five new numbers, given in New York for the first time. One of these is called 'Tis Love, a comic pantomime in which Miss Marmein plays two characters, interpreting music by Gustave Holst.

Dizzy American Pace Appeals to Maison, Who Likes Our Enthusiastic Audiences

Belgian Tenor Also Finds Our Radio and Movies Interesting and Marvels at "Oysters Rockefeller"

When I rang the bell of René Maison's apartment in the Hotel Ansonia, the door was opened by the tenor's wife, who is a petite and charming blonde.

Mr. Maison had not yet returned from a luncheon engagement, and so I consulted Madame on the questions I was to put to the interviewee. Together we drew up a formidable list, and had just come to "What does he (a Belgian) think of the clothes American men wear?" when Mr. Maison's tall figure loomed in the doorway.

Mr. Maison proved an excellent subject for an interviewer's wiles. He has definite ideas and expresses them clearly. He speaks English with a French accent, but slowly and with good choice of words.

He believes American audiences are enthusiastic and intelligent, and that they stimulate an artist to do his best. "The audiences in Latin countries are more demonstrative, but I have never seen people flock to the opera as they do in New York.

As for radio, Mr. Maison said that he enjoyed his recent appearance on the Magic Key of RCA. "I like the system of private and commercial broadcasts, as opposed to the systems of other countries. I think radio here offers greater possibilities and opportunity of reaching more listeners."

"Have you any plans for the movies, Mr. Maison?"

"Yes, if I am asked. I would like to take a dramatic role, with some singing woven into the plot. I mean by this a 'character' part, like Walter Huston or Charles Laughton plays. As for the filming of an opera, I do not think the technic of the screen is yet ready for that."

PREPARING DRAMATIC ROLES

"Speaking of dramatics," I interposed, "I heard a music critic remark the other day that he considered you the finest male operatic actor at the Metropolitan Opera. How do you work up the dramatic elements of your roles?"

"Long ago, I realized that there are two kinds of actors—the one is a 'natural,' whose portrayals are spontaneous; but the other must first think out his role and then train himself to enact it. I belong to the second type. I leave nothing to chance or inspiration of the moment. Everything is studied and weighed. I don't mean that I make the same gesture at the same point in the music everytime I go on the stage in a part; I only mean that to make a good interpretation I must think everything out, become familiar with the psychology of the character."

"Suppose you must play a character whose psychology seems to you far-fetched or definitely unsympathetic?"

"That would not matter," he said, "because I do not play a part from my own point of view. I must lose my own psychology and take on that of the character I portray."

RENÉ MAISON AND HIS WIFE
on shipboard on their way back to New York from a season at the Colon Opera in Buenos Aires.

I consulted the "questionnaire" again. "What about some anecdotes or experiences you have had in singing in other countries, Mr. Maison?"

The tenor obligingly tried to think of some, but of course the best way to make anyone's mind go blank of "anecdotes" is to demand some, as I should have remembered.

"MOURNING BOXES"

"Well," he offered, "this isn't exactly an anecdote, but do you know that in the Colon Opera House in Buenos Aires there are boxes called 'mourning boxes?' They are set off by an iron grating, so that the occupants cannot be seen by the audience. Thus bereaved relatives may listen to an opera performance without making a public appearance."

He went on to say that he had never seen any boxes behind grills anywhere else, except in Cairo. In the Egyptian capital there is one of these mysterious niches directly beneath the royal box of the Khedive. It is for the ruler's harem. It seems that in Egypt the job of being a king is not just a series of simple and compound headaches as in western countries. There's something *to* it there, the Khedive being the only man permitted to maintain a harem.

"One of the roles I sang in Cairo was that of Radames in Aida. In the Triumphal Scene I was carried standing on a great shield by six giant Ethiopians. Of course it was a memorable experience to sing this opera under the very shadow of the Pyramids."

"What do the Egyptians think of the combination of European music and ancient Egyptian plot and scenery that makes up Aida?"

"They think of it as their national opera."

Another consultation of the "questionnaire," and I asked Mr. Maison what his plans were after the close of the Metropolitan season this spring.

Mme. Maison spoke here. "We are going to France," she told me. "We will spend a vacation in our country house near Fontainebleau. I think my husband deserves it after so long a time without a holiday. This is our seventh winter, right in a row. You see, we have been 'commuting' between the hemispheres, from South America to Europe and the United States. We are now ready for summer time."

Mme. Maison also revealed that, while her husband likes American audiences and the American administration of radio, when it comes to cooking—*vive la France!* They take a French *chef* with them on their travels. However, there is one American dish that did shake their loyalty a little. This is Rockefeller oysters, a New Orleans concoction. Mme. Maison described it as oysters baked on sand.

I nodded respectfully, although it sounded to me like a good dish for ostriches until she explained that the oysters are on shells. Salt and pepper, butter and garlic are added, and in the baking the sand holds the heat. The result is Oysters Rockefeller.

M. L. S.

Fabien Sevitzky Engaged as Conductor of Indianapolis Orchestra

Fabien Sevitzky has been engaged as conductor and musical director of the Indianapolis Symphony Orchestra for the next three years, according to an announcement by William H. Ball, president of the Indiana State Symphony Society.

Next season's plans include twenty pairs of Friday and Saturday concerts beginning November 1, and enlisting eminent soloists. It also contains three Young Peoples concerts to indicate the development of orchestral music, and similar in scope to those introduced by Mr. Sevitzky in Philadelphia. Three popular concerts, devoted to classic and operatic music, are also part of the schedule.

As another innovation in the plans of the society, the orchestra will undertake a tour of fifteen concerts through the state of Indiana.

In discussing his programs for next season, Mr. Sevitzky announced, "I shall adhere to my time-tested procedure, so successful in Boston, of including a composition by an American composer in each of my programs. In concerts presented by me in Boston during the last three years, thirty-five American composers have been represented on programs, and twenty works have been played for the first time.

"Native composers whose music was performed included Frederick Converse, Arcady Dubensky, Arthur Foote, Henry Hadley, Roy Harris, Horace Johnson, Gregory Mason, Roger Sessions, Leo Sowerby.

"It is my earnest desire to give the American composer every chance to hear his music and to encourage the public to listen to it. Only by these means can the music of this country develop."

The Indianapolis Symphony Orchestra founded in 1929 by Ferdinand Schaefer, has progressed in the course of these eight years to become an integral part of the life of Indianapolis. In the 1935-1936 season, the society inaugurated the policy of engaging artists to appear with the orchestra. Last season Mr. Sevitzky made his first appearance directing the orchestra, and negotiations were immediately begun to have him return as permanent conductor.

Mr. Sevitzky is the founder and conductor of the Philadelphia Chamber String Simfonietta. He has appeared as guest conductor of the Los Angeles Philharmonic, the Washington summer concerts orchestra, the Paris, Berlin, Vienna, and Warsaw symphony orchestras, and was the director of the Peoples Symphony Orchestra of Boston.

He began his career in America as double bass player in the Philadelphia Orchestra in 1923. Two years later he organized the Philadelphia Chamber String Simfonietta. In addition to his other activities, Mr. Sevitzky has conducted a series of operas for the Philadelphia Grand Opera.

Tibbett Soloist in Quaker City

Appears in Regular Concerts and Youth Program of Philadelphia Orchestra —Works by Barber and Cailliet in Local Premieres—Civic Opera Sings Madam Butterfly

PHILADELPHIA.—Lawrence Tibbett was the big drawing card for the Philadelphia Orchestra concerts of March 12, 13 and 16. Mr. Tibbett sang four of Mahler's marvelously beautiful Songs of a Wayfarer—Wenn mein Schatz Hochzeit macht, Ging heut morgen über's Feld, Ich hab ein glühend Messer, and Die zwei blauen Augen, with all the superb artistry for which he is eminent. He was again heard later on the program, as Wotan in the Farewell and the Magic Fire Music from Die Walküre. The wonderful resonance and power of Mr. Tibbett's voice, as well as his fine dramatic instinct made this number the climax of the evening.

Another outstanding feature of this concert was the first performance in Philadelphia of Samuel Barber's Music for a Scene from Schelley. This was inspired by a reading of Prometheus Unbound, particularly seeking to evoke the "sounds i' the air which speak the love of all articulate beings." It is a beautiful work, programmatic, but creating a definite atmosphere of its own. It met with a warm reception from the audience, to which Mr. Barber responded personally by coming out on the stage.

The other orchestral works on the program were a first performance of Lucien Cailliet's orchestration of a Passacaglia by Buxtehude; three movements from the Rustic Wedding symphony by Goldmark (Bridal Song, In the Garden, and Serenade); and symphonic suite from The Love of Three Oranges by Prokofieff. To all of these Dr. Ormandy gave a pleasing reading, and the orchestra an excellent performance.

FINAL YOUTH CONCERT

The final Youth Concert given by the Philadelphia Orchestra this season, Eugene Ormandy conducting, took place on one of the worst evenings of the winter, as far as weather was concerned, but that did not deter the crowds of young people from almost packing the old Academy of Music. They were more than amply rewarded by the surprise which awaited them. Wholly unannounced, Lawrence Tibbett appeared as soloist in two opera arias—the Credo from Verdi's Otello, and the rollicking Largo al factotum from Rossini's Barber of Seville. The ovation which greeted the popular baritone when he stepped upon the stage was tremendous, but was outclassed by the applause which followed his numbers, and which drew two encores—the Song of the Flea by Moussorgsky, sung in Mr. Tibbett's inimitable way and Song of the Evening Star from Tannhaüser. As if this were not enough of a treat, Mr. Tibbett graciously helped out with the three songs listed for the entire audience. In Swing Low Sweet Chariot, at Dr. Ormandy's suggestion, Mr. Tibbett sang the first four words of each line and the audience joined in on the last words. Then came Dixie, which everyone sang together. As the next one was the Road to Mandalay, Mr. Tibbett was kind enough to sing it all the way through first, and then the audience sang one stanza and the chorus. Later on the program he again sang Wotan's Farewell and the baritone part of the Magic Fire Music. It was indeed a red letter night for the young audience.

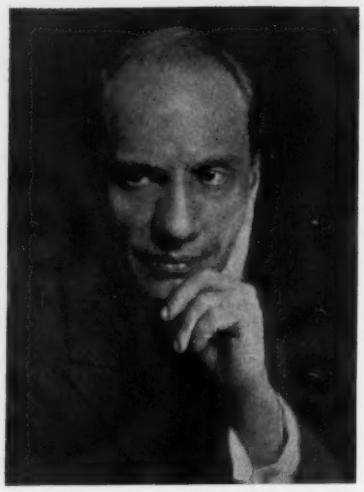
Early on the program the audience was favored with another soloist, Edna Phillips, harpist of the orchestra, who played Widor's chorale and variations with the orchestra, displaying excellent technic and musicianship. Miss Phillips was also enthusiastically received by the large audience.

The orchestral numbers were fine, and were listened to with interest and attentiveness. These were the Buxtehude Passacaglia in Mr. Cailliet's transcription; Three poems for Orchestra on Traditional Aramaic and Hebraic Themes by Harl McDonald; and the fifth smphony of Beethoven.

MADAM BUTTERFLY PRESENTED BY CIVIC OPERA

The Civic Grand Opera Company of Philadelphia presented a fine performance of Puccini's Madam Butterfly at the Academy of Music on March 17, before a good-sized and enthusiastic audience.

The title rôle was taken by Annunciata Garrotto, who gave one of the most appealing and convincing characterizations of the part that has ever been seen and heard here. Her voice was high and clear, her diction excellent, and her dramatic interpretation left practically nothing to be desired. The audience showed unbounded pleasure in her work. Claudio Frigerio as Sharpless also sang and acted the part with full appreciation. His voice was sure and true and of splendid timbre. Jose DeGaviria as Pinkerton did not seem to be in his best voice, or as familiar in the part as he has been in other rôles in which he has been heard this season. Edna Wood as Suzuki was good both vocally and dramatically. Her voice blended beautifully with that of Miss Garroto in the Flower Duet. Constante Sorvino as Goro was adequately amusing. The other rôles were satisfactorily portrayed by Theodore Bayer as Prince Yamadori; Valentin Figaniak as the Bonze; Silvio De Marco as the Imperial Commissioner; Bertha Schlesinger as the Mother; Marie Dougherty as the Cousin; Edith House as Kate Pinkerton; and Italo Balbo Pelosi as the Child. Gabriele Simeoni was again the conductor, while Benjamin Altieri was the stage director. M. M. C.



ALFRED MIROVITCH,

pianist and pedagogue, will give his fourth master class session from July 15 to August 15 at the Ellison-White Conservatory, Portland, Oregon, including private and class lessons. Prior to his teaching in Portland he makes an extensive concert tour.

Josef Hofmann Triumphs in Toledo

TOLEDO, O.—There was considerable disappointment when it was announced that Vladimir Horowitz, pianist, had been forced to cancel his recital in Toledo on March 17 because of illness, but this was turned into joy when it was announced that the incomparable Josef Hofmann was to be substituted for him.

A thunderous ovation greeted Hofmann when he appeared, and continued at the conclusion of every number on the program. The program itself was a delight running from Handel's theme and variations in D minor to two charming compositions by the virtuoso himself, namely Penguin and Sanctuary. Probably what gave the listeners the greatest thrill was the performance of the Beethoven Sonata Appassionata and the twenty-four Chopin preludes. Few in the audience had probably ever heard a finer and a more authoritative reading of the Beethoven work and probably none had ever heard the twenty-four preludes played together. It was distinctly educational as well as artistic.

Hofmann always plays Rubinstein *con amore* so he gave great pleasure with the barcarolle in G major. He responded with four well-known favorites as encores and the audience lingered until the lights were lowered in the Peristyle. A. McL. T.

Vivaldi Concerto Grosso Played in Havana

Work for Four Violins and Orchestra Stirs Interest—Guiomar Novaes Gives Two Applauded Recitals

HAVANA, CUBA.—The Orquesta Da Camera of Havana, led by José Ardévol, offered a concert at the Lyceum Society, featuring Vivaldi's Concerto Grosso in B minor for four violins and orchestra. Jesús Getan, Raúl Gomez Anckermann, Edgardo E. Piña and Francisco Cao, members of the ensemble, were the soloists and gave a worthy interpretation. In Ravel's piano concerto, effective Angelica Fernandez was at the keyboard.

Emma Badía, pianist, gave a recital at the Silver Hall of the National Hotel. Heard by a numerous audience, she received cordial applause.

Soloist with the Symphony Orchestra of Havana was Martha Cuadra, ten-year-old pianist who impressed the audience with her talent in Mozart's Coronation Concerto. The orchestra, ably directed by Gonzalo Roig, played several symphonic numbers.

The outstanding event of the month was the presentation (under the auspices of Pro Arte Musical Society), of Guiomar Novaes. The Brazilian pianist gave two delightful recitals of familiar works. The enthusiastic hearers recalled and encored the gifted player many times.

A first Cuba performance of Rimsky-Korsakoff's Musical Pictures of Christmas Eve, and Scriabin's The Poem of Ecstasy were given by the Philharmonic Orchestra of Havana under Amadeo Roldan's baton. We heard also Stravinsky's Fire Bird, and Tschaikowsky's 1812. Mr. Roldan and the orchestra gave splendid interpretations and won deserved plaudits.

HUBERTO DE BLANCK.

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Rose Bampton stepped up TO NEW HEIGHTS

By New York Critics

WORLD-TELEGRAM
MARCH 1, 1937

Rose Bampton Sings In Town Hall

Tall, queenly and fetchingly gowned, Rose Bampton, the Metropolitan mezzo-soprano, gave a convincing account of her powers before an enthusiastic audience at the Town Hall last evening. Her program comprised several numbers by Handel, three groups of Lieder by Franz, Schumann and Hugo Wolf, and lyricis by Deems Taylor and Samuel Barber. Coenraad V. Bos was the excellent accompanist.

Miss Bampton's voice seemed to be in its best estate, with top tones issuing large and rounded and low tones often taking on a soft, velvety quality. It is a voice of wide range and admirable power.

HERALD TRIBUNE
MARCH 1, 1937.

Rose Bampton In Song Recital At Town Hall

Includes 3 New Numbers by Samuel Barber, With the Composer at the Piano

Other American Music

3 Works by Deems Taylor, as Well as Foreign Songs

By Francis D. Perkins

With a program including three new songs by Samuel Barber, Rose Bampton gave a recital last night in Town Hall before a large audience, including several of her vocal colleagues of the Metropolitan Opera Association. The second and fourth groups of a list of exceptional musical value, were devoted to three songs by Robert Franz, four by Schumann and five by Hugo Wolf, and the opening section offered four Handel airs in English and Italian. American music was represented by three works of Deems Taylor, including an aria of the Duchess of Towers in "Peter Ibbetson," in addition to Mr. Barber's works. A French work, Lia's air from Debussy's "L'Enfant Prodigue" was added as an encore to the Franz-Schumann group.

Miss Bampton, who has hitherto been styled a contralto or mezzo-soprano, appeared in opera as a soprano last fall in Europe; her voice received no official designation in last night's program books. It partakes, indeed, of both soprano and mezzo-soprano characteristics, and an extensive range was one of its assets in this concert. There were top notes of notable resonance and carrying power, as in the Debussy air, and soft, sustained high tones were laudably produced in "Sleep now," the second of the Barber songs. The middle and lower notes were often full and warm, of an ingratiatingly dusky hue, and the singer, in general, was successful in conveying the emotional color and intent of her music, although certain interpretative subtleties eluded her at times, as in Schumann's "Mit Myrthen und Rosen"—although this was called on for repetition.

Her voice, in its present stage, sometimes sounded not completely integrated, with certain unevenesses in regard to clarity and polish of tone, and differences of timbre between one register and another; breathing played its part in an occasional impression of incomplete mastery of a long, fluent vocal line. Yet the recital as a whole suggested that the singer has in part the present ability and in part the potentiality of being an artist of remarkable vocal and interpretative powers.

NEW YORK SUN
MARCH 1, 1937.

ROSE BAMPTON AS A MEZZO-SOPRANO

Erstwhile Contralto Gives Recital in Town Hall.

The career of Rose Bampton entered upon a new chapter in Town Hall last night, for the erstwhile contralto gave her first recital as a mezzo-soprano. That is to say, admittedly as a mezzo-soprano, for there have been evidences in her last several appearances in recital that the upper reaches of her voice offered the most fertile field for development. Thus, her new designation hardly represents an actual transformation.

Miss Bampton began with a group of Handel airs in which she did some of her most beautiful singing of the evening. Despite the variety of moods and emotions contained in this material Miss Bampton performed them with fine vocal freedom, lovely tone, and no little stylistic authenticity. She managed the exacting "My Father Methinks I See" (from "Hercules") with considerable success, especially in differentiating the poignant burden of the air from its quiet conclusion. Though it is possible to conceive this music sung with greater dramatic fervor, Miss Bampton's performance marked a considerable advance, for her, in communicating intensity and drama. Her fine legato was excellently employed in "Oh Sleep, Why Dost Thou Leave Me?" the tone very well forward, the decorations firmly outlined.

In her German lieder by Franz and Schumann Miss Bampton maintained her level of careful and well controlled vocalism, though not always to an equivalent interpretative truthfulness. To such a sustained song as Franz's "Mutter, o sing mich zur Ruh" or Schumann's "Absohied vom Walde" the purity and substance of Miss Bampton's tones imparted their own impressiveness, but the more animated emotions of "Die Kartenlegerin" or the "Provenzalisches Lied," though artfully simulated, seemed more an effort of the mind than an outpouring of the spirit. To these Miss Bampton added Lia's air from Debussy's "L'Enfant Prodigue," which was sung with fine vocal abundance, an easy domination of its top tones, and thorough comprehension.

Miss Bampton brought forth Samuel Barber, young American composer, to play the piano portion of his own setting of three excerpts from the "Chamber Music" of James Joyce. These do not possess the melodic flow of Mr. Barber's "Douer Beach," but they are honestly written, with a sensible approach to the resources of the voice. The last of them "I Hear an Army," possessed the most vigorous imaginative qualities, more stride and impact than either "Rain Has Fallen" or "Sleep Now." Deems Taylor and Hugo Wolf were the somewhat dissonant harmonies that completed the program. Coenraad V. Bos was the fine accompanist. The hall was crowded.

NEW YORK TIMES
MARCH 1, 1937.

RECITAL IS GIVEN BY ROSE BAMPTON

Soprano, Who Was Once a Mezzo, Is Well Received in Concert at Town Hall

HANDEL GROUP PRESENTED

Songs by Franz, Schumann, Wolf, Debussy, Taylor and Barber Are Also Offered

By OLIN DOWNES

Rose Bampton, who has recently elected to sing as a soprano rather than a mezzo, gave a song recital last night in Town Hall. The results, in this writer's estimation, fully justified her course. That there may be places in the voice to make even, in order to complete the readjustment of the registers, was at some moments indicated.

But the voice, which is one of unusual range—only recently Miss Bampton sang Laura in "La Gioconda" at the Metropolitan—sounds like a true soprano. It was full, free, clear in color. The singing was flexible, brilliant, dramatic by turns. It is not unnatural that for the time being the upper part of the voice is rather better than the lower part. In all cases Miss Bampton distinguished herself by showing the finest intelligence and marked emotional power.

If her singing from the standpoint of tone and technique had been less admirable than it was, the concert would have served to emphasize the presence of a young woman of remarkable achievement and an undoubted future before her as a lieder singer.

Handel Group Opens Program

To what extent Miss Bampton will divide her activities between opera and concert in the future is known to her. The writer remembers no previous occasion when her performance had so much distinction and authority. She began her program with a Handel group which involved virtuoso technique, vocal line and noble feeling.

She sang songs by Franz and Schumann in a way to delight the heart by the beauty of the tone and the treatment of the text. Once or twice a phrase was shortened, for technical or other reasons, but there was no error of musicianship discernible, and each song was given individuality and style wholly its own. The gamut of feeling ran from the tragic to what was tender and gay, and there were unforgettable felicities in the mastery of declamation and of nuance, as well as the abundance of beautiful and varied tone.

Miss Bampton sang songs of Robert Franz with true simplicity and naiveté, and there is not a concert singer in a dozen—even accomplished singers who fare well with Schubert, Schumann, Brahms, Wolf—who can do that. Franz in a certain way stands apart, in a niche of his own, from all the other song composers of his period. One of his deepest secrets is his genuine and soversign simplicity.

The deep feeling, achieved without the slightest mannerism or exaggeration, of "Mutter, O sing mich zur Ruh," was one of several examples of the same sort of accomplishment. "Die Rose, die Lilie," adorably interpreted, had to be repeated, because Miss Bampton had an uncommonly intelligent and appreciative audience, which did not intend to let such a moment of interpretation pass any more briefly than was strictly necessary.

Songs Offered

The German group was followed by Lia's air from Debussy's "L'Enfant Prodigue," and here Miss Bampton was the full-fledged dramatic interpreter. She had occasion to use much of her voice, and her expression ranged from the outcry, "Azael! Azael!" to some fine-spun legato in the upper register that as sheer singing, aside from the striking interpretation, would have been memorable.

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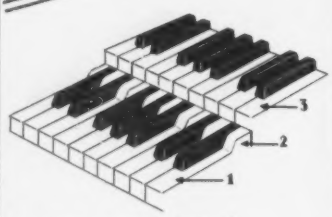

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Metropolitan Opera

AIDA, MARCH 15

Verdi's opera Aida was given its next but last performance of the current season, the seventh, and was enjoyed by a large crowd. Arthur Carron, English tenor, who had previously substituted for Sydney Rayner, again sang Radames, this time in place of Martinelli. As before, the opportunity was embraced with avidity and successful results. Dusolina Giannini sang the title role with beauty of voice, and looked and acted the part superbly. Rose Bampton rose to dramatic heights as Amneris, and John Charles Thomas was Amonasro. The other principals were Ezio Pinza, Norman Cordon, Thelma Votipka, Giordano Paltrinieri, with Ettore Panizza conducting, as previously.

MANON, MARCH 17

At its fourth and last performance this season, Massenet's ever fascinating Manon enlisted the title-role services of Bidu Sayao —also fascinating—and of Sydney Rayner in the part of the gallant Des Grieux. (Richard Crooks was to have been that hero, but fell ill and had to forego the assignment.)

Miss Sayao's petite figure and generally youthful and attractive personality made her a believable charmer, and to her physical graces she added also intelligent acting and facile and tasteful singing. Rayner showed the conviction and finish of long experience, and pictured an impetuous cavalier who sang the Dream number fluently and poetically.

John Brownlee repeated his strongly characterized Lescaut, flavored humorously and vocalized vitally. Others in the cast were the resonant and able Chase Baromeo, Messrs. Bada, Cehanovsky, D'Angelo, Altglass, Gabor; and Mmes. Bodanya, Symons, Petina, and Gola. Maurice de Abravanel conducted.

THE FLYING DUTCHMAN, MARCH 18 (MATINEE)

Closing the annual afternoon cycle of Wagner operas, The Flying Dutchman drew a goodly throng of listeners who received the rarely heard work with acclaim. The score still exerts musical power and the drama remains an absorbing one. New students of Wagner could note with interest how many traces there are in his early opus, of the melodic and harmonic greatness to be demonstrated later by him.

A vital performance helped in the enjoyment of the occasion. Artur Bodanzky took authoritative orchestral command, and yet furnished lenient accompaniment to the vocalists. Among them, Kirsten Flagstad (Senta) shone by reason of her volume and beauty of tone, and her musical understanding and sureness in every measure. Dramatically, Mme. Flagstad was the simple but imaginative maid who rises to heroic sacrifice.

Friedrich Schorr assumed his familiar role as the Dutchman and voiced and mimed it vigorously and effectively. Rene Maison as Eric, furnished his impersonation with his customary intelligence, and made his singing a matter of high style and taste. Emanuel List was a full-toned and properly robust Daland. Doris Doe, always a reliable factor, registered impressively with her short contribution as Mary. One of the features of the matinee was the polished and feeling vocalism of Hans Clemens in the famous song of the Steersman. Excellent choral assistance came from the sailors as well as from the female element. This was the sixth of the cyclical hearings, and full houses rewarded them all.

MADAM BUTTERFLY, MARCH 18

Franca Somigli, billed to sing Cio-Cio-San in the production of Madam Butterfly on Thursday night, withdrew because of indisposition, and Susanne Fisher took her place. Miss Fisher made an ornamental Japanese bride, and, in good voice, sang with beauty and pathos, setting forth a deeper and more significant version of the part than last year. Charles Kullmann, the evening's Pinkerton, sang with mellifluous tone and offered a convincing dramatic version. The part of Sharpless was well sung by George Cehanovsky, and Irra Petina repeated former successes as Suzuki. Others were Lucielle Browning (Kate Pinkerton), Giordano Paltrinieri (Goro), Wilfred Engelman (Yamadori) and Norman Cordon (Bonze). Ettore Panizza wielded the baton.

TANNHÄUSER, MARCH 19

A second hearing of Tannhäuser for the season took place at the Metropolitan on Friday evening. The cast was largely different from that at the first performance, with Lauritz Melchior in the title role instead of Paul Althouse; Karin Branzell the Venus (*vice* Kerstin Thorborg); and Friedrich Schorr succeeding Richard Bonelli as Wolfram. The rest of the singers were the same as previously: Lotte Lehmann as an incomparable Elisabeth in radiant presence and artistry of song; Ludwig Hofmann, a dignified and substantial-voiced Landgraf.

Mr. Melchior was a richly expressive protagonist of the errant minstrel; Mme. Branzell, a rich-voiced, dramatically effective siren; and Mr. Schorr, a Wolfram of suave and resonant tone production. In smaller roles were Mme. Andreva (Shepherd), Arnold Gabor (Biterolf), Max Altglass (Heinrich), James Wolfe (Reinmar). The chorus sang with distinction; the ballet gave a somewhat stilted bacchanale; and the conducting of Maurice de Abravanel was inclined to leisurely and undramatic tempi.

FAUST, MARCH 20 (MATINEE)

An operatic cast that fits the rôles visually as well as vocally is rare in any clime, but the phenomenon was to be observed at Saturday afternoon's performance of Faust. Helen Jepson was Marguerite, slim and appealing to look at and tuneful to hear. Richard Crooks was Faust, one of his most effective characterizations in which he scored heavily with the audience. Ezio Pinza repeated his vivid portrayal of Mephistopheles, nicely calculating how much dramatic emphasis the sinister element would bear, and singing with ease and sonority. A manly and vocally outstanding Valentin was Richard Bonelli, and Helen Olheim was trim to see and in good voice as Siebel. Ina Bourskaya was Marthe and Wilfred Engelman, Wagner. Wilfred Pelletier flourished an effective baton.

GÖTTERDÄMMERUNG, MARCH 20

The final performance of the Wagnerian evening series at the Metropolitan brought an illustrious presentation of Götterdämmerung. From amorous beginning to tragic end the music-drama had a unity and coherence that held the crowded house spellbound. The orchestra under Artur Bodanzky's direction played with amazing eloquence, and the cast of eminent artists sang inspirationally.

Gertrude Ruenger sang Brünnhilde, in place of Kirsten Flagstad who was indisposed. Mme. Ruenger interpreted the rôle with the finest histrionic skill of any artist seen in the part for several seasons. An emotional fire permeated every pose and gesture and lifted her delineation into an achievement that was spectacular. Vocally, Mme. Ruenger was adequate to the taxing demands of her song. Her top tones were not always well focused, but on the whole her singing was meritorious.

Paul Althouse, interpreting Siegfried in this music-drama for the first time at the Metropolitan covered himself with distinction. He sang the music allotted to him with musicianly finesse and depth of emotional utterance. At times his voice was too light for some of the *robusto* passages, yet his performance both vocally and histrionically was an accomplishment that deserved the appreciation it achieved from his audience.

Hagen was sung and played magnificently by Ludwig Hofmann; Eduard Habich was excellent as Alberich; Irene Jessner was equally good as Gutrune when she did not force her voice; Julius Huehn offered a polished and extremely competent portrayal of Gunther; Karin Branzell did the best singing of the evening as Waltraute; and Stella Andreva, Irra Petina, Doris Doe, Dorothee Manski, Max Altglass and Arnold Gabor rounded out the fine cast of a production that was spiritually beautiful.

Rodzinski Decorated by Poland

Dr. Artur Rodzinski, guest conductor of the New York Philharmonic-Symphony Orchestra, and conductor of the Cleveland Orchestra, was honored on March 20 at the Ritz Tower Hotel, New York, by the Polish Government. Count Jerzy Potocki, the Polish Ambassador, decorated Dr. Rodzinski with the Order of Polonia Restituta. This is the highest order of merit Poland bestows except for military achievements. The decoration, seldom given, has been presented in recent years to Ignace Jan Paderewski and to Mrs. Curtis Bok. Dr. Rodzinski is a naturalized American citizen.

FRANK KNEISEL
VIOLINIST

Photo by Theodor Stolar

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—*New York Sun.*

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—*Boston Globe.*

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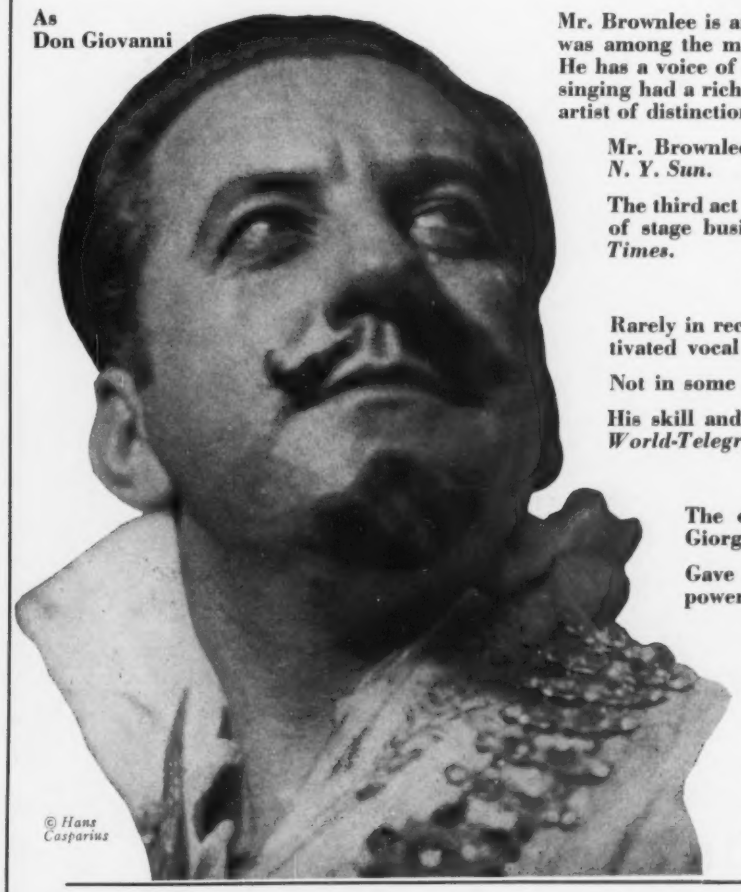

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RIGOLETTO

Mr. Brownlee is an actor of striking capacities, and his visual delineation of the role was among the most convincing that have graced the Metropolitan in recent years. He has a voice of ample volume, his style proved to be of the most seasoned and his singing had a richness and variety of color that immediately proclaimed him to be an artist of distinction.—*N. Y. American.*

Mr. Brownlee's Rigoletto was Verdi's, presented honestly and consistently.—*N. Y. Sun.*

The third act was excellently planned by the baritone with some admirable details of stage business, and sung with a sincerity that moved the audience.—*N. Y. Times.*

LUCIA

Rarely in recent years has a Lord Ashton of such distinguished bearing and cultivated vocal manner graced the Metropolitan's stage.—*N. Y. American.*

Not in some time has a role been so vitalized by good acting.—*N. Y. Sun.*

His skill and finesse as an actor, made him a commanding personage.—*N. Y. World-Telegram.*

TRAVIATA

The outstanding personage of the afternoon was unquestionably the Giorgio Germont of John Brownlee.—*N. Y. American.*

Gave a characterization in every respect one of distinction and artistic power.—*N. J. Journal.*

Once more demonstrated his superior attainments both histrionically and in song.—*N. Y. Times.*

MANON

Mr. Brownlee maintained the praiseworthy level of performance that he had established on previous occasions this season. He sang with conspicuous confidence and was well versed in his part. —*N. Y. Times.*

One had the pleasure of hearing expertly produced tones of abundant warmth and strength.—*N. Y. World-Telegram.*

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Ballet Russe and Detroit Players Give Four Programs Before Throngs

Levitzki Offers Piano Recital—Y. M. C. A. Orchestra and Border Cities Scottish Choir Appear in Joint List—Symphony "Pop" Concert

DETROIT, MICH.—During the week of March 7 the Ballet Russe and the Detroit Symphony Orchestra joined forces to give four programs which were attended by capacity audiences. The conducting honors were shared by Efrem Kurtz and Antal Dorati, both of whom confirmed the excellent impression made here last season. In the first Detroit performance of the dance version of Berlioz' Symphonie Fantastique, Mr. Kurtz directed with imagination and verve. The Brahms fourth symphony was interpreted with a deep understanding, and authority and his handling of the intricacies of Petrouchka was skillful. The Afternoon of a Faun was directed by Dorati, who brought all the color and sensuality which abounds in this fantasy and yet did not lose its ethereal qualities. In every way the music matched the superb performance given by David Lichine as the Faun. Mr. Dorati's orchestration of Borodin's music for Le Pavillon was colorful and showed him to be a musician of high attainments. The Fantastic Toy Shop was done in just the right spirit of comedy, with deftness and grace.

It is idle for this reviewer to comment on the marvellous ensemble which comprises the Ballet Russe. The favorite dancers were enthusiastically acclaimed; and the chorus admired to the full for its vigor and skill in execution. The choreography of Massine for the Berlioz was brilliant and added new laurels to his fame.

LEVITZKI GIVES RECITAL

On March 5 Isobel Hurst presented Mischa Levitzki in piano recital in Orchestra Hall. Levitzki played in his own special way a program of familiar works of the piano repertoire. One heard the Moonlight Sonata; the Bach-Liszt prelude and fugue in A minor; and a group of Chopin. Particularly lovely was the etude in D minor of Scriabin. Included in the encores were a delightful little waltz by Mr. Levitzki and the Liszt Campanella.

ORCHESTRA ASSISTED BY CHOIR

The Y. M. C. A. Orchestra (Valter Poole, director) gave a fine concert in the Scottish Rite Cathedral on March 3. An interesting program was well performed by this group of younger musicians who have made strides since first they were presented by Mr. Poole. As a conductor Mr. Poole has developed markedly in freedom of expression and authority. The opening number, A Suite in Olden Style for chamber orchestra, was written for the occasion. It received a careful and sympathetic reading. The London Symphony of Vaughan Williams was done in a way which would successfully bear comparison with that of a major orchestra, and was enthusiastically appreciated. The orchestra was assisted in this program by a choral organization of Windsor, the Border Cities Scottish Choir, of which Whorlow Bull is the directing spirit. The choir sang well a number of songs, some familiar, some new, most of them with fairly complicated settings. Excellence was attained in the Scottish ballads. Ardyth Walker made her local debut, playing the Saint-Saëns cello concerto in A minor, with Georges Miquelle directing the orchestra. A spirited performance was the result, with the orchestra and the soloist in accord. Miss Walker has a lovely tone and much facility, which displays the expert guidance of Mr. Miquelle, her teacher.

At the popular concert of the Detroit Symphony Orchestra of March 6 Mr. Kolar delighted his followers with an inclusion in the program of Rimsky-Korsakoff's Scheherazade. Ilya Schkolnik played the violin solos in his usual artistic way, and Mr. Kolar led his men through this charming musical story, winning the favor of the audience. Jascha Schwarzman was soloist in the Dvorak concerto for cello and was warmly received.

M. E.

Cadman to Offer Concerts

Charles Wakefield Cadman, upon recovery from a severe operation performed in January, has planned an active summer and fall. He was compelled to cancel most of his Pacific Coast concert engagements, but will be able to give a concert in New Mexico and several in Oklahoma during April with the assistance of Clyde Neibarger, tenor.

Mr. Cadman then returns to California to resume his deferred composition schedule. The composer will go to his cabin at General Grant National Park, Calif., in June. In addition to composing he is to take a limited number of pupils in composition at the Western Music Camp.

Mr. Cadman plans to be at the MacDowell Colony at Peterboro, N. H., during part of August and September.

Margaret Sittig Heard by Palm Beach Four Arts Society

Margaret Sittig, violinist, gave a recital on March 8 at the Society of the Four Arts, Palm Beach, Fla. On March 28 (Easter Sunday) Miss Sittig is to be heard at Sea Island, Ga., after which she returns to Florida for engagements at Daytona and Ormond Beach. Frederick V. Sittig assists his daughter at the piano.

Beach Works Are Featured

Radio station WQXR, New York, featured a half-hour of music by Mrs. H. H. A. Beach on March 14, the composer performing some of her own piano compositions. On March 16 her manuscript string quartet was performed by the Philharmonic Symphony String Quartet, Steinway Hall, New York, on a program sponsored by the National Association of American Composers and Conductors.

Syracuse Hears Mason's Second Symphony

Melchior in Recital—Dell'Orefice Opera Forces Give Italian Works—Spring Concerts Opened by Orchestra

SYRACUSE, N. Y.—The Syracuse Symphony Orchestra gave the fourth of a series of educational programs at the College of Fine Arts, Syracuse University, on February 25. The program was devoted to the compositions of living American composers. The first half of the program was given over to the second symphony of Daniel Gregory Mason. This proved to be a scholarly and interesting work, effectively orchestrated. At the close of the performance of this symphony Dr. Mason was introduced and made a number of interesting comments to the student audience.

The second half of the program included Poem and Dance by Quincy Porter. Mr. Porter's composition was in the strictly modern vein. Another number, Circus Days, by Deems Taylor, an amusing and effective work, brought a stream of applause after its performance.

OPERA FORCES IN VISIT

The following evening the Dell'Orefice Opera Company gave a fine performance of Verdi's La Traviata in Lincoln Auditorium. In spite of the impossibility of properly setting the scenes of this opera, the work was well done. Annunciata Garrotto was an ideal Violetta. Her voice is not only flexible, but it was adequate for the more dramatic moments. Lawrence Power as Alfredo, was equally well cast.

The next evening this company performed Verdi's Rigoletto with Rocco Pandiscio in the title role, and Nina Quartin as Gilda. This performance was not quite as successful as that of Traviata, but on the whole it was a good performance and pleased the large audience which assembled to hear it.

On March 4 WSYU, Syracuse University station broadcast a thirty-minute program of organ, chorus and solo voice compositions by Dr. William Berwald, head of the composition department in the College of Fine Arts. Those taking part were the University Singers, with Dr. Jacob Kwalwasser as director; Bruce Foote, baritone, a graduate of the college, now a member of the faculty in the School of Music at Illinois University; and John Callaghan, a junior organ student. The entire program was beautifully performed.

MELCHIOR'S RECITAL

On March 8 Lauritz Melchior, heroic tenor of the Metropolitan Opera Company, appeared in recital under the auspices of the Syracuse Civic Music Association. While Mr. Melchior's heroic voice was not exceptionally well adapted to some of the lighter songs on his program, it was really amazing what he was able to do with this type of composition. Needless to say, the operatic airs and dramatic songs were given truly magnificent interpretations. Mr. Melchior was recalled time and again, and graciously sang a number of encores.

The Syracuse Symphony Orchestra, with Andre Polah conductor, gave the first of a series of spring concerts on March 9. The soloist was Pauline Hundshamer, a lyric-coloratura soprano, whose singing of the Titania air from Mignon won a well deserved ovation. Mrs. Hundshamer sang as an encore Lo, Here the Gentle Lark, with flute obbligato by Henry Hambrecht. The principal number of the program was Beethoven's symphony (No. 7). This was a happy choice as it gave all sections of the orchestra an opportunity to demonstrate the fine training they have had under Mr. Polah's direction. The orchestra also played the Wolf-Ferrari overture to The Secret of Suzanne. The closing number was the rollicking Circus Days by Deems Taylor, which the orchestra had played a few nights previous at the university.

MORNING MUSICALE

Morning Musicales offered an interesting recital on March 10 in Lincoln Auditorium. The entire program was given by faculty members and students of the College of Fine Arts. The principal numbers were given by an Ensemble of seven harps, under the direction of Grace Weymer, instructor in harp at the university, and by the Hartman Singers, a delightful organization of nine women's voices under the direction of Florence Hartman, instructor in voice at the university.

Guilford Plumley, a graduate student at the university, played four piano numbers in an exceptionally brilliant manner, and Dorothy Gilmore, a student at the College of Fine Arts, sang four numbers, closing with the coloratura air The Brilliant Bird by David. The entire program brought much applause from the members of the club.

H. L. B.

Albany Philharmonic Orchestra Plays Horace Johnson's Imagery

ALBANY, N. Y.—The Albany Philharmonic Orchestra, captained by the musicianly young William Penny Hacker, gave another concert on March 16 in the Senior High School. The ensemble showed the consistent improvement that they have manifested under the leadership of Mr. Hacker. The various choirs of the orchestra are in accord, and the balance of tone is gaining in sensitivity.

The novelty of the program was an American composition, Imagery by Horace Johnson, an orchestral suite based on original Hindu themes and inspired by three poems of Tagore. The work was well received for its wealth of eastern color and skilful melodic construction. The orchestra began the evening with an excellent performance of the César Franck symphony, and other familiar offerings included Liszt's symphonic poem Mazeppa. Mr. Hacker directed the orchestra from the piano in the Hungarian Fantasy of Liszt, displaying to much advantage his dual gift of pianism and conductorship.

S. L.

Rudolph Reuter's Summer Classes

Rudolph Reuter will again give a course of summer piano classes at the Pacific Institute of Fine Arts in Los Angeles this summer after his classes during the American Conservatory's summer session in Chicago. In April Mr. Reuter plays his thirteenth engagement in Indianapolis in connection with the biennial convention of the Federation of Music Clubs. The pianist has just made his fourth appearance in the Chicago Chamber Music Association series, playing with the Philharmonic String Quartet.

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Leading Coloratura Soprano
METROPOLITAN OPERA ASSOCIATION

★

Herald and Examiner Chicago
TUESDAY, NOVEMBER 10, 1936

Miss Antoine Acclaimed as Coloratura Queen

BY GLENN DILLARD GUNN.

JOSEPHINE ANTOINE made a bid for the coloratura crown in last night's performance of "Mignon" by the forces of the Chicago City Opera and, so far as this department has any influence in its bestowal, it is hers. For many the most exciting manifestations of vocal art result when the human voice achieves instrumental facility and accuracy. This Miss Antoine does.

The famous stunts of the aria "Je sui Titania," for example, were delivered with greater ease and speed than it ever has been my good fortune to observe in the theater or concert hall. In fact, she left Conductor Hasselmans and the orchestra behind once or twice because she omitted the retards that other singers find necessary.

* * *

HER VOICE, though not great in volume, is of such exquisite purity that it carries clearly above the ensemble. She is young and interested in her art; nor has she been informed that it is a coloratura convention, quite generally recognized and condoned by the public, to sing flat. This she failed to do, thereby shattering a tradition that has been scrupulously observed by all the florid sisterhood since the days of Tetrazzini.

In short, this young American is a phenomenon and a sensation. The excited response of the public did not disturb her. Evidently it is habit to stop the show as happened last night after the second act's famous aria. She accepted the tribute of the audience graciously, but with every evidence of an extended experience with such situations.

NEW YORK *(Rigoletto)*

She sang quite deliciously, with skilled and tasteful phrasing and fine quality of tone—quite the best "Caro nome" I have heard at the Metropolitan in a long time.

World-Telegram, Feb. 18, 1937

WASHINGTON

Her voice is of extreme flexibility and sweet in quality . . . her scales and staccato passages were beautifully done.

The Star, Nov. 9, 1936

BUFFALO

Her voice is pure and clear, sympathetic and brilliant at the top. Such easy, graceful singing, such direct and clean-cut tonal attack, such vocal flexibility well may be regarded as enviable technical virtues.

The News, Nov. 25, 1936

PROVIDENCE, R. I.

Her voice is clear and expressive, endowed with lyric charm and warmth. Her intonation was generally excellent, her florid passages clear-cut. Every word was uttered distinctly and accurately; it made one realize how rare good diction is among singers.

The Journal, Jan. 11, 1937

DENVER

A warm fluent tone . . . so even and shining that it could be heard clearly in its most pianissimo passages . . . truly a glorious example of what a coloratura soprano, possessed of a true voice, can accomplish.

The News, Oct. 13, 1936

Chicago Tribune
DECEMBER 6, 1936.

OVATION GIVEN ANTOINE FOR HER SINGING AS GILDA

Unknown Year Ago, She Scores in "Rigoletto."

"RIGOLETTO."

[Opera by Giuseppe Verdi. Presented by the Chicago City Opera company in the Civic Opera house Saturday evening, Dec. 5, 1936.]

THE CAST.

Duke of Mantua.....Joseph Bentonelli
Rigoletto.....Lawrence Tibbett
Gilda.....Josephine Antoine
Giovanna.....Ruth Mills
Sparafucile.....Nino Ruisi
Maddalena.....Mari Barova
Monterone.....Norman Cordon
Borsa.....Ludovico Oliviero
Marullo.....Ben Landsman
Count Ceprano.....Teodor Lovich
Countess Ceprano.....Lois Mae Flynn
A Page.....Sally Louise Kirtley
Conductor—Henry Weber.

BY EDWARD BARRY.

Josephine Antoine, a young American coloratura who was almost completely unknown one year ago, enjoyed last night the kind of tingling triumph by which the profession of music tries occasionally to atone for some of the rigors and disappointments that its devotees are continually forced to endure. She sang Gilda in a gala Chicago City Opera company "Rigoletto," and drew a thunderous salvo from a capacity house.

This was the first time Miss Antoine had essayed the part of Rigoletto's daughter on a Chicago stage. When all this freshness and youth came bounding out into the blue lighted second act garden, an audience already familiar, personally or by report, with her competent Filene and Rosina, waited in friendly expectancy to see what she would do with delectable "Caro Nome."

Voice Buoyant and Agile.

She did plenty with it. Her voice was beautifully buoyant, pure, and fairly rich of texture, agile no end. And she delivered the aria with a sweetness and simplicity which were as important factors as any in the profound impression made upon her audience.

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113 WEST 57TH STREET

Stock Relinquishes Baton For Remainder of Season

Conductor's Health Reason for Decision—Chicago Symphony Orchestra to Be Led by Lange until End of Year—Czerwonky Conducts His Work with Illinois Ensemble—Opera and Recital Events

CHICAGO.—Frederick Stock, conductor of the Chicago Symphony Orchestra, has been compelled to relinquish his post for the remainder of the season to associate conductor, Hans Lange, due to nervous exhaustion. Stock has been the orchestra's conductor since 1905 and his long service attests to his popularity in a city where he counts only admirers and well-wishers who are desirous of seeing him in the best estate next season at the head of the orchestra. Stock had prepared an all-Strauss program for the March 18 and 19 concerts, which was directed by Conductor Lange in a manner entirely to his credit and to the satisfaction of the regular *habitues*. The program numbers included the prelude to Guntram; Don Quixote, fantastic variations on a theme of knightly character, with Edmund Kurtz and Clarence Evans playing the cello and viola solo parts; the tone poem, Thus Spake Zarathustra, and the Till Eulenspiegel's Merry Pranks.

CZERWONKY DIRECTS OWN SYMPHONY

As guest conductor at the Illinois Symphony Orchestra's March 14 concert, Richard Czerwonky introduced his first symphony in D minor to an audience of huge dimensions at the Great Northern Theatre. Czerwonky, who has created for himself a big place in the musical world as violin virtuoso, conductor and pedagogue, has also contributed much to orchestral, vocal and violin literature. His latest major work is one of the best compositions that have emanated from his fertile pen and imaginative mind. Beautifully orchestrated his symphony is built on solid lines; bubbling with the exuberance of youth, it charms and thrills in turn with its melodic themes and effective climaxes. Czerwonky is another composer of our day who discards dissonance to write pleasingly, expressively and intelligently. The symphony abounds in harmonious strains and the audience's response to his music was decidedly favorable and duly enthusiastic.

Czerwonky directed his own work with that energy and knowledge always present whenever he is at the head of an orchestra. Director of the Chicago Philharmonic Orchestra, Czerwonky had no difficulty in bending the Illinois Symphony players to his will and under his guidance they gave a fine performance of the novelty and the Goldmark Sakuntala overture, and well-supported Howard Silberer, soloist, in his interpretation of the Cesar Franck Symphonic Variations. Young Silberer made a successful appearance, revealing a fine sense of nuance, solid technic, a tone of uncommon beauty and strong, flexible hands and wrists. He, too, met with the approval of the listeners.

TRAVIATA CLOSES OPERA'S POPULAR-PRICED WEEK-ENDS

In the last act of Traviata Violetta utters "To die so young" and this might be paraphrased regarding the Chicago City Opera Company's popular-priced season which passed into oblivion with a performance of that opera on March 13 after existing for only a few weeks and functioning at all times precariously. For the response of the public did not come up to expectations. True, the financial losses were not heavy, but a few hundred dollars deficit after each performance did not encourage either Jason Whitney, president of the company, nor General Director Paul Longone to pursue a cause that was lost in advance.

Reverting to the performance of Traviata, it had its good and bad points. The *mise-en scène* was atrocious, details being completely ignored by both principals and chorus. To mention only three—there were no chairs for Violetta's *convives*, who had to forego the banquet; the principals, seated at the center table, enjoyed the meal without disturbing either the napkin or the silver on the table, and in the last act Violetta called in vain for her cloak. These incongruities, repeated *ad nauseum* in this and other operas, displeased patrons whose only retort was felt at the box office. Margherita Salvi, well remembered here for past successes as a member of the defunct Chicago Civic Opera Company, was more than satisfactory as Violetta. The voice has grown materially in volume and the slender Spanish soprano looked as ravishing to the eye as of yore. Her *vis-a-vis*, Lawrence Power, was an effective Alfredo both as to voice and action; while Angelo Pilotto has only a good voice to make his Germont, Sr., acceptable. Maude Key Shelton, who has been entrusted with several roles during the season, was a competent Anina. Dino Bigalli conducted with zest and *savoir faire*.

HALL JOHNSON NEGRO CHOIR

The Hall Johnson Negro Choir was presented by Harry Zelzer in the Civic Opera House on March 14 in a program of secular and religious songs, Negro spirituals and selections from The Green Pastures, in which the choir starred for several seasons. They sing with that warmth and spontaneity so characteristic of their race and won unusual success.

BERTHA OTT PRESENTS INEZ LAURITANO

Inez Lauritano, winner of the only prize for violinists given in 1932 by the Walter W. Naumberg Musical Foundation, made her debut here on March 14 at the Studebaker Theatre under the direction of Bertha Ott. Miss Lauritano, young in years but mature in her art, has evidently been well taught, for her interpretations are correct, her technic fluent, and her tone of sufficient volume to carry to the most remote parts of the theatre. Leon Benditzky, at the piano, played rather anemic accompaniments.

TED SHAWN AND HIS MEN DANCERS

Too little is said regarding the work of local managers to whom artists are somewhat indebted for making their appearances here financially successful. Without wishing to belittle the drawing power of Ted Shawn and his male ensemble, much credit must necessarily be given to Bertha Ott, local impresario, to whose indefatigable efforts were in part due the large audience that filled the Studebaker for their return engagement. Shawn chose to present for the first time here an American saga in three acts, entitled O Libertad. This afforded Shawn and his disciples the best opportunity they have had to display their muscular skill, imaginative insight and terpsichorean talent. The new work is divided into three parts, taking in the past, the present and the future of American civilization and culture. All the dances are to music by Jess Meeker with choreography by Ted Shawn.

AMERICAN CONSERVATORY OF MUSIC NOTES

Irene Hulme, soprano, student of Elaine DeSellem, and Lucille Olson, piano pupil of Tomford Harris, gave a program for the Woodshore Woman's Club at the Sherry Hotel on March 2. Louise Suess Mitchell presented her dramatic art students in a program of readings and one-act plays in the Studio Theatre on March 10. The conservatory management entertained the faculty and students on March 13. Members of the Heniot Levy Club were presented in a program at the conservatory on March 19. Ruth Secord, soprano, student of Charles LaBerge, was a featured soloist with the Medinah Ladies Chorus on a program given by the Beaux Arts Salon on March 7.

ELEANOR CULLEY MacKINLAY, soprano, gave her debut recital in Chicago at the Beaux Arts Salon on March 14.

ELEANOR CULLEY MacKINLAY AT BEAUX ARTS SALON

A promising young soprano, Eleanor Culley MacKinlay, was enthusiastically encouraged by a demonstrative audience at her debut recital at the Beaux Arts Salon on March 14, which brought one of the largest gatherings of the Salon's season in Medinah Club's formal lounge. Throughout her well arranged program the soprano demonstrated what can be accomplished by a talented and conscientious young artist when musical intelligence points the way. That she has been well prepared was made evident through her skillful use of a lovely voice, clean-cut enunciation, interpretative instinct and individuality. She sang effectively Tschaikowsky's Pilgrim's Song; Gretchaninoff's Over the Steppe; Grieg's Dream; Strauss's Devotion; Roberts' Wild Geese; Charles' When I Have Sung My Songs; Spross's Will o' the Wisp; Bizet's Ouvre ton coeur and Elsa's Dream from Lohengrin. Mrs. MacKinlay is a worthy exponent of Blanche Slocum's vocal methods.

Florence Twomley, pianist, assisted the singer both as accompanist and as joint recitalist, proving highly capable in the two capacities.

ELSE HARTHAN ARENDT IN CHURCH RECITAL

Else Harthan Arendt, who for many years has been soprano soloist at the First Congregational Church of Oak Park, is frequently presented by the Colloquium in concert there. One of these occasions, March 14, Mme. Arendt and Alf LeRoy Urseth, organist, gave a joint program which brought them the hearty approval of a churchful. Mme Arendt's exquisite voice rang out clear and true. Her authoritative interpretations and marked musicianship brought keen enjoyment of Bach's Bist du Bei Mir; Strauss's Morgen; Granville Bantock's Silent Strings; Tcherepnin's Cradle Song; Walter Rummel's Ecstasy; and Claude Debussy's L'Enfant Prodigue. Mr. Urseth played Bach, Guilmant, Yon, Karg-Elert and Clokey numbers to the delight of the listeners.

PODOLSKY PUPIL APPEARS

Leo Podolsky's artist student, Margaret Wickersham, in a recital at Sherwood Recital Hall on March 15, displayed facility and power in her playing as well as unusual technical and musical gifts. This was judged from the excellent results she obtained in the Beethoven Waldstein Sonata; the Schumann Etudes Symphoniques, and a group by Debussy, Jirak and Strauss-Tausig.

ELAINE DE SELLEM SINGS FOR D. A. R.

Chicago was incorporated as a city in March, 1837, and its centennial is being celebrated in a manner befitting this community which rose from a village to one of the greatest cities of the world. The Chicago chapter of the Daughters of the American Revolution chose Elaine De Sellem, mezzo soprano, to furnish its centennial program in the North Ballroom of the Stevens Hotel on March 18. Miss De Sellem, who is an American artist who has specialized in songs of her native heath, listed early American and Chicago composers' songs on her well arranged and diversified program. For the purpose of this review we listened to her first group—Eleanor Smith's The Quest; Jessie L. Gaynor's Slumber Song; Jeanne Boyd's In Italy; There's a Song in the Woods by Henry Purmort Eames; Year's at the Spring, Eleanor Everest Freer; Crying of Water, Campbell-Tipton. In these Miss De Sellem disclosed anew an English diction and pronunciation so impeccable as to serve as model for others to follow and a richness of tone that was ointment to the ear. Fine phrasing, lovely shading were other items that made her recital highly enjoyable to the large audience.

LOUIS ROUSSEAU ON ALLIANCE FRANCAISE PROGRAM

Louis Rousseau enchanted a distinguished gathering at the Alliance Francaise on March 18 through the beauty of his art and voice in French *chansons* and operatic arias. A former member of the Paris Opera Comique, Mr. Rousseau's French diction is exquisite and charmed his French-American listeners. He uses his lyric tenor voice with facility, singing with style, colorful expression and finesse. The audience requested several extras.

RADIE BRITAIN'S INFANT SUITE BROADCAST

Radie Britain's Infant Suite was broadcast for the first time by Alfred Wallenstein and his Sinfonietta on March 16. The suite was written at the MacDowell Colony in Petersborough, N. H., during the summer of 1935 and is dedicated to the Chicago composer's five-year-old daughter, Lerae.

CHICAGO ARTISTS ASSOCIATION PROGRAM

The March 16 concert of the Chicago Artists Association was given by Eva Gordon Horadesky, Vitaly Schnee, Roger Hille and a Quintet and Hans Lange, associate conductor of the Chicago Symphony Orchestra.

ADA BELLE FILES' APPEARANCES

Ada Belle Files, who gave a costume recital at the Lindenwood College, St. Charles, Mo., on March 4, with Martha McCormick, accompanist, sang on March 14 the contralto role in Gaul's Holy City in Fort Scott, Kans., for the Kansas Federation of Music Clubs.

LAKEVIEW MUSICAL SOCIETY CONCERT

At the March 8 concert of the Lake View Musical Society in the Crystal Ballroom of the Blackstone Hotel the program was given by Margaret Lester, soprano; Marjorie Middlekauss Sherman, contralto, and Grace Seiberling, pianist.

SOCIETY OF AMERICAN MUSICIANS' CONTEST

In the Society of American Musicians' contest, for which the award is a public appearance under Bertha Ott's management, the winners were Howard Silberer, pianist; Glenn Bennett, tenor, and Robert Kee, organist. The violin award was postponed upon the advice of the judges. The winners are students of Rudolph Reuter, Anna Groff Bryant and Frank Van Dusen, respectively.

(*Continued on page 26*)

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Chicago Herald-Examiner

De Bellis Studio Photo.

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1937

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JUNE	LONDON—CORONATION SEASON
SEPT.	EUROPE—OPERA AND CONCERTS
OCT.	EUROPE—OPERA AND CONCERTS
NOV.	ENGLAND—CELEBRITY CONCERT TOUR
DEC. (1-7)	RETURN TO AMERICA
DEC. (8-13)	AMERICA—CONCERTS
DEC. (15-18)	CHICAGO—OPERA
DEC. (20-31)	METROPOLITAN OPERA

1938

JAN.	METROPOLITAN OPERA
FEB.	METROPOLITAN OPERA
MAR. (1-19)	AMERICA—CONCERTS
MAR. (20-31)	METROPOLITAN OPERA TOUR
APR. (1-10)	METROPOLITAN OPERA TOUR
APR. (12)	DEPARTURE FOR AUSTRALIA
APR. (25)	HONOLULU—CONCERT
MAY	AUSTRALIA—CONCERTS

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2 YEAR PLANS

MAY 1937 TO MAY 1939

1938

JUNE	AUSTRALIA—CONCERTS
JULY	AUSTRALIA—CONCERTS
AUG. (1-15)	AUSTRALIA—CONCERTS
AUG. (16-30)	NEW ZEALAND—CONCERTS
SEPT. (1-10)	NEW ZEALAND—CONCERTS
SEPT. (12)	RETURN TO AMERICA
SEPT. (25)	HONOLULU—CONCERT
OCT.	SAN FRANCISCO—OPERA
NOV. (1-30)	SAN FRANCISCO—OPERA
NOV. (12-30)	AMERICA—CONCERTS
DEC. (1-15)	CHICAGO—OPERA
DEC. (20-31)	METROPOLITAN OPERA

1939

JAN.	METROPOLITAN OPERA
FEB.	METROPOLITAN OPERA
MAR.	AMERICA—CONCERTS
APRIL	METROPOLITAN ROAD TOUR
MAY	AMERICA—CONCERTS

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NEW YORK CONCERTS

MARCH 15

Alexander Kelberine A Carnegie Hall recital by Alexander Kelberine, Russian pianist, offered a novel program including a number of new transcriptions. Of interest were those by Respighi of an organ passacaglia in B flat major by Frescobaldi, and of a *gagliarda* and *siciliana* by Vincenzo Galilei, played with atmospheric evocation of the latter old dance forms. Mozart's variations on the nursery tune, Ah, vous dirai-je, maman, were done with formidable technical equipment and brilliance. Mr. Kelberine's piano versions of a prelude and fugue from the organ Little Preludes; the choral prelude, Mortify Us by Thy Grace, and the toccata and fugue in D minor, all by J. S. Bach, were sonorous and well-contrasted readings. The Beethoven sonata in E minor (op. 90) had an individual treatment, open to some question as to pace and sentiment in the first movement, but of virtuosic effect in the melodious final *allegretto*. A novelty was Jeanne Behrend's variations and finale on a theme of Schumann, an interesting and musicianly reworking of Romantic material, and played with much *brio*. The Ravel Kaddisch, transcribed by Siloti, Milhaud's Sumare (from Saudades do Brazil) and a group of Chopin works concluded the concert with an impressive display of *bravura* style and incisiveness of tone. The latter listed Godowsky's free revision for the left hand alone of the etude in E flat minor, also the mazurka in A minor, and the polonaise in E flat minor. Marked response from a large audience testified to the listeners' appreciation of this exceptional evening of playing by an artist who combines a scholarly viewpoint with a refreshing modern outlook upon the classics, devoid of excess sentimentality.

Moriz Rosenthal Town Hall has seldom held a more enthusisatic audience than for the evening recital of Moriz Rosenthal, which was his last appearance this season in New York. The auditors vented their feelings in salvos of loud cheers, and had the pianist playing encores until, after a tremendous performance of Chopin's Tarantelle, the curtains were drawn across the stage to indicate that the supplementary numbers were at an end.

Rosenthal began his concert a bit disappointingly and seemed not in his best form during the rather unproductive Brahms Variations on an Hungarian Song. However, the artist found himself quickly, and thereafter his achievements were of the kind which are expected of him, and which he piled up cumulatively into an uproarious triumph. Bracketed with the Brahms number came Mendelssohn's Spring Song and Weber's Invitation to the Dance.

Schumann's titanic fantasy (opus. 17) had an interpretation of gigantic grasp and deep insight, the finale of the second movement reaching the utmost virtuosic heights.

Of course the greatest delight of the listeners was reached in the Chopin division, with the barcarolle, two mazurkas (bewitchingly done) two posthumous etudes (poetry in sound) and the B flat minor scherzo (real keyboard drama). The F major prelude served as an encore for this group.

Closing the recital, Rosenthal displayed mounting charm and dazzling technic in Debussy's Reflets dans l'eau; Rafael Joseffy's D flat waltz; and the performer's own fantasie on Johann Strauss themes.

It is a joy to New York music lovers to know that the popular pianistic master will return to America next season for a large number of appearances.

MARCH 16

Marcel Maas The first New York appearance of Marcel Maas, eminent Belgian pianist, was marked at Town Hall on Tuesday night. Mr. Maas is not only a capable pianist, but he is an extraordinarily fine musician, and one of his most distinguishing characteristics is a wide recognition of style and form. From the Bach toccata and fugue in C minor, scholarly in conception, yet with imagination of coloring, to the three Little sonatas of Scarlatti, played delicately, with jewel-like tones, he moved eloquently. In the Beethoven sonata (op. 31, No. 2) he reached his peak, with long moments of exquisite beauty and pulse quickening delicacy of moods. The audience, though small, was gratifyingly responsive.

Virginia Johnson A sizable audience gathered in Town Hall on Tuesday evening to hear the recital of Virginia Johnson, a young soprano giving her first New York recital. The singer chose a program of interest and musical worth, comprising two Donaudy numbers, Al desio from Mozart's Le Nozze di Figaro, four songs by Hugo Wolf, the American premiere of a song cycle, The Lovers, by E. E. Trucco, the first performance of M. Sandoval's Nana, items by Fourdrain, Debussy and de Falla and, in English, of Bishop, Rachmaninoff, Ernest Charles and E. Occurt. Miss Johnson has a voice of pleasant quality, judiciously used in a limited range. Her interpretations are tasteful and colored with imaginative temperament. Her projection of the Wolf Lieder was especially discerning. She was applauded warmly by her hearers. The competent accompanist was Vittorio Trucco.

Reinald Werrenrath After a considerable absence from New York concert platforms, Reinald Werrenrath returned in a recital at Carnegie Hall on this evening. The eminent baritone offered a program of many contrasted numbers, some of them rare. He showed his old-time suavity and finish of vocalization, although the voice as a whole seemed less voluminous than of yore. He began with airs by Mozart, Legrenzi (Che fiero costume) and Handel (Dank sei dir, Herr), sung with broad command of vocal line and artistic phrasing. So much was the last number relished that the artist was induced to add Caro Mio Ben by Giordani. The Lieder group included Wolf's Biterolf, Strauss' Allerseelen and two early Schönberg songs, Warnung and Dank, earnestly sung but rather ungrateful in line. A novelty from the lighter musical field was All Points West by Rogers and Hart, a train-caller's litany heard a few weeks ago at a Whiteman concert; also done in English were Deems Taylor's To a Ragged Musician, and numbers by Trevor Harvey, Milton Dieterich and Cedric Sharpe. Danish offerings sung in the original were by Borreson, Carl Nielsen and Lange-Müller. There was a cordial and receptive audience, which feted the singer warmly. The accompanist was Carl Linner.

MARCH 17

Schola Cantorum The rarely-heard St. John Passion of Bach was sung by the Schola Cantorum in Carnegie Hall before a large and distinguished audience, Hugh Ross wielding the baton over the large chorus, soloists and Philharmonic Orchestra.

Not heard in New York since 1931, its appeal is intimate, intensely dramatic, with stress on the narrative account of the Passion. Bach's music, though not without some ornate qualities of rococo charm in the arias, is mostly plain, rugged, breathing the spirit of Lutheranism and the piety of his age.

The soloists included Charlotte Boerner, soprano; Enid Szantho, contralto; William Hain, tenor; Francis Row and Dudley Marwick, basses, and the instrumental solos were played by Ernst Victor Wolff, harpsichordist; Everett Tutchings, organ; and Otto von Koppenhagen, viola da gamba. Both Miss Boerner and Miss Szantho demonstrated musicianship in their taxing solos, which they encompassed with a fair measure of success. Mr. Hain's singing of the Evangelist's narration was the high point of the evening, his floating, lyric voice rising to unusual expressiveness in the second half. Mr. Row's feeling enunciation of the words of Christ and Mr. Marwick's singing of Pilate were also done with resource. The chorus, finely trained, showed its virtuosity in the many stirring and dramatic numbers which intersperse the score, particularly two remarkable passages in which they supplement the bass soloist. The orchestral accompaniment was consummate. The audience showed suitable enthusiasm at the close.

Joseph Knitzer Joseph Knitzer was the Wednesday evening recitalist in Town Hall. The young violinist made an excellent impression upon a large audience, playing the sonata in D major of Vivaldi-Respighi, Chausson's Poème, Dohnanyi's Ruralia Hungarica and pieces by Korngold and Szymanowski; and three novelties, a sonata in B minor (op. 8 of Pick-Mangiagalli), an arrangement by Schenckman of the Bach chorale Nun komm der Heiden Heiland, and Kramer's piano version of a Debussy song Beau Soir. Mr. Knitzer, who has been heard here before as a prizewinner of a Naumburg award in 1935 and as soloist with the Philadelphia Orchestra, revealed his maturing gifts of full-bodied, easily produced tone and interpretative finesse. He received cordial appreciation from his hearers. Collaborating efficiently at the piano was Harry Sukman.

MARCH 18

Klara Kwartin Klara Kwartin, soprano, gave her second recital of the season at Town Hall on Thursday afternoon, presenting another unhackneyed and interesting program. She opened with Mozart's Ridente la calma and an aria from the same composer's Der Schauspieldirektor. Devoted to German numbers was a group including Alban Berg's Die Nachtigall, two songs by Mahler and Erwachen der Braut, an excellent song by her accompanist, Paul A. Pisk. Another aria was from Bellini's I Capuletti ed i Montecchi. There were songs in French by Duparc, Aubert, Fourdrain and Poulenc, and an American assortment comprised A. Walter Kramer's Song Without Words, Horace Johnson's If, My Dear, and Richard Hageman's At the Well. Mr. Johnson and Mr. Pisk were summoned to rise and take bows after their songs.

Miss Kwartin is a highly discerning program-builder, showing a commendable tendency to go beyond the beaten path for her material. She is an interpreter of keen

(*Continued on page 26*)

A POET IN SONG
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AITKEN

Photo by Toppo, N. Y.

★ ★ ★

There are two kinds of pianists. One keeps a weather eye on the fashions of the moment, trimming his sails to fit the coquettish breezes of popular predilections; he is concerned only with his personal fortunes as a virtuoso; to him, music is a means of getting on. The other manages to retain his enthusiasms, prefers to direct and lead audiences to a fuller and more joyous appreciation, and considers himself a servant of the art.

Webster Aitken belongs to this second, heroic class. In this program he has chosen three works that have always interested the artist, and which are not works presumed arbitrarily to interest audiences. There is an implied flattery in his choice, for he believes firmly that his audience tonight is prepared to share with him the delightful secret that is Mozart, the exquisite revelation that is Bach.

The fantasie and sonata are pieces rather well known to the student. The Goldberg variations, on the other hand, are still arcana both to the student and to the concert goer. That we hear these works only very rarely is due to various reasons: first, the desire to astonish and shock rather than persuade and charm; second, the great difficulty to the player of giving adequate delivery to the rare fusion of intellect and grace that abounds in the music; third, the pathetic fallacy that modern audiences prefer showy spuriousness to solid and permanent beauty.

There is a great deal of the aggressive prophet about Mr. Aitken, for all his quiet ways and his gentle presence. He rebels at the thought of degrading his art to the rank of trapeze jumping, for all his great technical equipment. Whether he plays the radical moderns or the ever-green classics he invites to a communion of rich promises and richer fulfillment.

I believe it unnecessary to describe or comment on the numbers of this program. Of texts upon them there is no end; the curious will consult them on their own initiative; the concert hall is no place for research. Rather let us hear this music with open minds and receptive hearts and hope that it will not find us wanting.—*José Rodriguez.*

★

On the occasion of Aitken's performance of the Goldberg variations at the University of California at Los Angeles, March 13, 1937.

★ ★

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NEW YORK MARCH 27, 1937 No. 2931

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

Any of these spring days, expect to read some important news about Paderewski.

—o—

Also about Ernest Schelling's enduringly fine and moving Victory Ball.

—o—

L'Opéra est mort; vive l'Opéra! The Metropolitan closes tonight, March 27, and reopens May 3 for its spring season.

—o—

M. B.H. feels the spring urge with this blithesome communication: "Your remark that Tristan's zippers are the funniest thing at the Metropolitan Opera, leads me to conjecture whether you were at the Flying Dutchman performance last week. If so, did you notice the speed with which his ship came on and off the stage? That vessel surely must have been the Normandie or Queen Mary of its day."

—o—

John McCormack has retired from his active vocal career, except for an occasional appearance on special occasions. His honorable services to the singing art will be missed. He still is one of its most intelligent and authoritative practitioners.

The manner of McCormack's retirement increases the esteem in which he is held by the musical world. Instead of farewell recitals, dinners and speeches to mark his withdrawal, John disdained all such fanfares and simply announced that he would do no more regular concert work. His official goodbye consisted of these words, no more and no less: "I am quitting while I wish to retire, and before I have to retire."

—o—

"Star" System vs. Ensemble

Musical purists have long insisted that the old American custom of featuring "stars" is detrimental to the tonal art. According to this theory, it is much better to hear an opera with a cast of uniform excellence than to concentrate on one or two great singers. The same school of thought deplores the sheeplike tendency of people to flock to hear an orchestra under an eminent conductor or on the days when "name" soloists are billed.

However, it continues to the present day, and probably long will prevail, at least in America, that managers clamor for noted—and notorious—names to bill in front of their theatres, opera houses and concert halls. Long queues of ticket-buyers do not line up as a rule unless the bit of colored pasteboard they buy will admit them to the sight and sound of some performer of "starry" pretensions.

Perhaps there are two reasons for this. The average person going to a concert or opera performance goes there in search of entertainment. Usually he is comparatively uninformed about music, and could not choose between several advance printed programs. But he does know that the names of certain artists are linked with the highest in musical achievement.

Then again, the "star system" has the personal touch. No performer becomes a "star," no matter how great his musical ability, unless he has that undefinable element in his make-up that "puts him over" with the public. Thus, the presence of a "star" in the cast lends the warmth, color and glamor of an outstanding personality to a performance.

Undoubtedly, music itself is better served when the artists are subordinated to the art. However, until the public is educated tonally far beyond present attainments, concert managers will keep their wagons hitched to stars.

—o—

Orchestras and Strauss Operas

Again the story this season has been of successful operatic productions by our leading orchestras. There have been several offerings of the highest artistic interest, notably the Strauss music dramas. Salome was staged by the Cincinnati Symphony Orchestra, under Eugene Goossens, with Erica Darbo as a startlingly vivid protagonist. The New York Philharmonic gave a large part of Elektra in a concert version, under the baton of Artur Rodzinski. The latter performance verged at times on operatic acting on the part of several principals. Perhaps this was as it should be, for it was more illuminating to see Klytemnestra hurling defiance at her daughters than if the singer, Enid Szantho, had maintained a perfectly correct salon composure. As for Rosa Pauly's Elektra, it was nobly sung throughout and thus mimed.

Whatever is the verdict of Time on these two scores of Strauss' "Sturm und Drang" period, when orchestras grew ever larger and the fashion to be dramatically earnest and even gruesome was in full flower, there is no denying the power that some of the pages retain to thrill the listener. Extremely exacting as are the requirements on the performers, there emerges in a reading that really "catches fire," something of the massive ideal of pre-war art. Thus Salome and Elektra, if their aesthetic basis is a little suspect today on the grounds of conscious desire to shock and thrill, have their moments of nobility. At any rate, in the musical sense they are landmarks of early twentieth century composition. In technic, no composer has arisen to deprive Strauss of his title of supreme master, though there have been more original path-breakers.

In tackling works of this calibre, American symphony orchestras may not be opening up new artistic vistas—for the scores in question have been long since classified and accepted for what they are—but they do a service to the younger music lovers who did not witness the original productions or restorations. In the case of the Strauss music dramas, questions of royalties are sometimes a bar to their being given in regular operatic seasons. Orchestras are better able to prepare these difficult dramas adequately than the usual lyric company, where there is pressure on time caused by repertoire requirements. And, it will be noted, in the two recent cases, the managements were able to import singers from Europe especially suited to the roles. The usual opera company is much less likely to summon specialists for a single bill—whether because of economic restrictions on the size of the personnel or for other reasons.

Thus our American orchestras, with their usual strong financial backing, have the power to, and often do, sponsor innovations of artistic value. This function is to be commended. Especial praise should go to the enterprising conductors who map their musical terrain so as to include some of the towering works of historical interest.

About the Backwardness of Audiences

Corsets had their day, and so did pampas-grass in parlors.

One would not wear pulse-warmers or employ antimacassars today. But whether the public musical taste lags several decades or even generations behind production is an interesting question to consider. W. H. Haddon Squire has done so in a recent report from London of concert activities there, published in the Christian Science Monitor of Boston. Says Mr. Squire:

"Two recent concerts of the Royal Philharmonic Society supplied an interesting commentary on the musical times. The program of the first represented the eclectic taste of the more sophisticated younger generation; the second, devoted entirely to Mozart, with the added attraction of Sir Thomas Beecham—for some perhaps it was the other way about—drew the older generation in such numbers that the audience elbowed the orchestra on the platform of Queen's Hall. At the first concert the orchestra had the platform to itself, and although a symphony by the most brilliant of the younger English composers was being played, empty seats could be seen in the auditorium. Admitting the draw-power of Sir Thomas Beecham—a Mozart specialist—it is still impossible to avoid the conclusion that most concertgoers prefer to escape into the musical past rather than live in the musical present.

"A few months ago Dr. Edward J. Dent, professor of music in Cambridge University, England, read a paper at the Harvard Tercentenary conference, entitled The Historical Approach to Music, now published in the New York Musical Quarterly. With a pretty irony, he rendered to music a service very similar to that dispensed by Shaw to the drama, many years ago, in the famous onslaught on 'bardolatry.' It might not be a bad thing if, for the next five years, every classical symphony concert were preceded by a reading of Professor Dent's paper to the audience.

"Actually, of course, Professor Dent's broadside is directed not at the music of the past, but at the superstitious reverence that surrounds it and which has, as he says, become 'something of a nuisance.' Speaking very loosely, of course, listening may be divided into three kinds: that which is directed, that which is drawn and that which is purely passive. The first is difficult and exacts continuous effort; the other two make no demands at all. Much of the popularity of the classics is due to the fact that we can listen to them, as it were, in our sleep. Contemporary music, on the other hand, disturbs our musical slumbers and even makes bold to ask us to learn a new idiom to understand it. Perhaps it is not surprising that the average concertgoer is already a generation—or is it two generations?—behind the times."

This matter of the time-lag, which is a familiar item in the study of anthropology, is particularly interesting to observe in the art world. It is more prevalent at some times than at others. But nevertheless, any vital piece of art creation that sets out and succeeds in entering new paths, does in the long run have an effect on some field of human activity.

It is necessary only to ponder the new type of window displays, signs in front of buildings and the like, to observe the revolutionary effect of modern art concepts on the business of daily living. What the "advanced" artists of one generation feel in solitude becomes the established façade of the world in the next.

In music, the struggle of the modern harmonic styles was for a long time a discouraging one, but today their effort in leading the public to think in these terms has been highly successful. The proof is that incidental music to films and plays, particularly in European importations, is used with much naturalness and effectiveness, and accepted without question. These are not masterpieces usually, but music of the more useful practical kind to fill a function. This role it sustains naturally and without a sense of incongruity; so easily does the ear become accustomed to new things. (It may be said also that in establishing mood and atmosphere the present-day idiom is as successful as anything known in the past, if on the whole there is a certain monotony in coloring.)

That the general public still prefers Mozart is hardly a point to cavil at, since in that case we have a full-fledged master writing in a particularly harmonious and delightful style—one which provides an antithesis to much of the turmoil of today. When our best modern composers have learned to use their new-found material with equal spontaneity and charm, there will no longer be so great a "time-lag" between production and enjoyment by the public.

VARIATIONS

By Leonard Liebling

If anything more stupendous and compelling has been done at Carnegie Hall than the three concert performances of Elektra conducted there last week by Artur Rodzinski, I do not remember to have heard it. By his gripping interpretation and his superb command of the orchestra, that leader has placed himself unforgettably in the memory of the audiences which stormed their enthusiasm at him.

On another page it is given to me to register admiration for the achievement of Rosa Pauly, the Elektra of the series. Rarely has a singer left her auditors so emotionally moved and shaken. Perhaps the best tribute to her powers lies in the fact that when she did the performance over the radio last Sunday, the effect was no less irresistible for me than when I heard the Hungarian soprano in the concert hall.

And what shall one say of Strauss' matchless score? It makes all the post-Straussian composers seem to limp after him with their cold music and fustian orchestration. One can only wonder that the Metropolitan ever goes through a season without several performances of Elektra, worth dozens of Traviatas, Manons, Rigolettos, Bohemes and Pagliaccis.

* * *

From Detroit, Mich., Ruth Ellen Dodds sends some delightful "boners" from her class in music appreciation, and writes: "When I showed them to the principal of the school, she exclaimed, 'Don't let people see those, lest they think our girls dumb.' 'No, they will think the teacher dumb,' I couldn't help replying. It all happened some years ago, so now I feel safe in breaking silence, especially as by this time most of the dear adolescents have married and do not care much whether Bach wrote 'fugues' or 'feuds.'"

Miss Dodd's collection is appended:

"The expression on the organ is produced by shudders. (shutters.)

"The air in organs is supplied by billows.

"Schubert wrote one hundred songs, six operas, and some symphonies in a week.

"Wagner didn't believe in setting words to music, and he stopped the prima-donnas.

"Vibration is the moving backward and forward of a piece of elastic.

"Vibration is the osculation of the particles composing an elastic body.

"Beethoven's friends forgave him for being high-hat (so to speak) because of genius.

"Violin strings are made of duck.

"Classical music was more formal (stiff as you might call it); it was music that lasted. Romantic music was the kind that comes and goes like jazz, it doesn't stay in long.

"One of Bach's forms of music was the feud."

* * *

May Johnson, former New York manager now living in Chicago, contributes more boners (from a list collected by Hubert N. Kelley in his journalism class at Chicago Northwestern University) and says: "These came from a leading seat of higher learning. What have you, Dr. Damrosch, and Dr. Spaeth been doing lately?"

The culled excerpts from the examination papers, are attached herewith:

Leopold Stokowski is the conductor of the New York Philharmonic; of the Detroit Symphony; of the San Francisco Symphony; of the Chicago Symphony. In addition he is a dancer, a singer, an opera composer and a radio announcer.

Sibelius and Diaghileff are operas.

The Scala, Italy's leading opera house to most of us, is a dancer, and is "scales, musical exercises."

The "Eroica" is "an opera and Eroica is the name of the girl."

"Lohengrin" is a composer of many operas, or a composer of music, especially for weddings.

The Mephistopheles was an old Greek bard who played and sang in the Odyssey.

Bayreuth is a singer.

Isadora Duncan is a composer of famous songs; is a famous singer.

Theodore Thomas is a music commentator for radio and "does Aida."

Sibelius is a donor of funds for the Symphony in Chicago.

Verdi is a famous Italian singer; is a Metropolitan Opera star.

Massine "should be Massenet."

A concerto is something lighter than a concert; it likewise means "more emphatic."

Rondo means "mood."

Glockenspiel is a German dance.

Console is a "term meaning softer and sweeter."

Sonata is "a musical term meaning languid; is 'music in verse.'"

Torch song is "modern so-called singing of senseless type"; is "song by chorus holding torches."

"Vesti la Giubba" is "a term of musical expression."

Ravinia is a dance.

Stradivarius is an opera star.

"The Creation" is the name of a composition from "The Heavens Are Telling Me."

"One Fine Day" is the name of an old popular song, "Walking in the Park One Day."

"The Creation" is a dance.

"The Emperor Jones" is a musical play by Noel Coward.

"Scheherazade" is a dance step.

Mary Wigman is a singer and dancer on the Jack Benny program.

* * *

Boners occur with frequency even among experienced announcers and commentators on the radio. I remember the time when one of them wished to introduce the A. and P. Gipsies, and referred to them as the "the A. and G. Pipsies."

Dinty Doyle, of the American cites some others: Harry Von Zell called the former President, "Hoobert Herver" . . . David Ross once introduced Tito Guizar, the Spanish singer, as "Tito Guitar with his Guizar" . . . There was another announcer who said, "Now we'll hear the Seme Thignature" . . . Andrew Baruch had difficulty in living down the experience during which he said: "Good ladies, evening and gentlemen."

* * *

Not exactly a boner, but truly beautiful, was this typographical slip in the Toronto (Can.) Globe and Mail not long ago, appearing in Lawrence Mason's review of the symphony concert for children: "Berlioz' 'Bullet des Sylphes', a lovely, quiet little thing of mist and moonlight," etc.

* * *

From B. E. comes a Cincinnati Post (February 25) clipping describing a group photograph in that paper: "Guests of Honor—Stars of the Cincinnati Symphony Orchestra's fourth and last opera of the season, 'Salome,' to be given Friday and Saturday nights in Music Hall, were feted at a tea given Tuesday by the Woman's City Club, which is sponsoring the opera. Pictured below at the tea, left to right, are Miss Erica Darbo, who will be 'Salome'; Wilhelm von Wymetal of Hollywood, stage director; Mrs. Theresa Gerson, cast as 'Herodias,' and Mrs. Eugene Goossens, wife of the sympathy and opera conductor."

* * *

A beautiful story is told by one who was present when it happened a season or two ago. As many of us are aware, Stokowski has been experimenting for years with methods of radio projection and reception for orchestral performances. He was given free rein by a prominent radio company to use their apparatus and facilities for his researches, much to the annoyance of some of the permanent staff of engineers and other technicians.

It appears that Stokowski objected to having his own concerts regulated dynamically by operators in the control room, and insisted that he could do so himself while he was broadcasting with his orchestra. The radio executives apparently acquiesced, and thereafter when the conductor was leading at the studio, he wore a pair of ear phones, waved his baton with one hand and turned the controls with the other.

Frequently he would glance at the glass-inclosed control room to make sure that it was empty, with no one regulating the sound intensities of the concert.

However, what Stokowski did not know and could not see, was that a duplicate set of the offending instruments had been placed on the floor of the control room, and beside them lay the operators, doing their usual work—the meanwhile Stokowski's machine was a dummy with all power cut off.

* * *

GALA!!!! GALA!!!! GALA!!!!

13 Belmont Ave.,
Northampton, Mass.

My dear Mr. Liebling,

Please regard the attached adv. which I clipped from the N. Y. T. of March 11. Can it be really true that we are at last to have the pleasure of hearing Madame Flagstad in the role of Kate Pinkerton? I am told that in the last act she will interpolate the Walküre Hojo-to-ho and that accounts for the German conductor as well as the Italian one in the announcement. I hear that Melchior is to sing the child—that they are having a reenforced baby carriage (Fisher body) made for the occasion, in which he is to be wheeled on and off the stage, and that when Butterfly thrusts the American flag in his hand, he plans to jump up and sing all three verses of the Star-Spangled Banner.

There will be two Suzukis,—Miss Petina will sing the role while Miss Doe will occupy herself with gathering and scattering the cherry-blossoms, lighting the lanterns and looking after the general housework.

I suppose all of these innovations are due to competition. Well, why not? I once went to the Radio City Music Hall and it is just wonderful what they do to opera there. They make grand opera grander. It is well that the Metropolitan should take a tip from them and keep up with the times.

Yours,
VICTOR PRAHL.

* * *

"Much condemnation is heaped on the successful jazz composers, with incomes out of proportion to merit," writes C. K., "but I do not think that anyone would object to the vast sums earned by George Gershwin. He is investing nearly all his money in paintings, and better still, they are by modern artists, most of them living."

* * *

S. P. expresses a thought in which he is not alone, when he postcards to Variations: "Phooey to the way the public hearings on the Dickstein Bill were staged by its sponsors."

* * *

New York, March 10, 1937.

Dear Variations:

Not content with the heterogeneous strata grand opera has already inducted, (women fish-vendors, fourteen-year-old prodigies, radio-judged contest winners, an opera comique plague, and the imposition of a batch of immature "duly-hard" students) Luella Parsons, movie writer in the New York American, is wishing on us a further trial: she hopes to see Movie Land raid Opera Land! Shades of Barnum! Will our patient public go one step more, and permit all opera singers to place the microphone close to their lips? We have sopranos who sing off-pitch, and tenors who sing falsetto; so why not?

These would be good casts for grand opera in that case:

AIDA

RHADAMES	BOBBY BREEN
AIDA	SHIRLEY TEMPLE
KING	JIMMY DURANTE
AMONASRO	JOE LOUIS
RAMFIS	WALLACE BEERY
PRIESTESS	MARY ASTOR
AMNERIS	MAE WEST

CONDUCTOR: RUDY VALLEE
STAGE DIRECTOR: EDDIE CANTOR
SOUFFLEUR: MAJOR BOWES
BALLET: DIONNE QUINTUPLETS

CAVALLERIA RUSTICANA

SANTUZZA	MARY BOLAND
TURIDDU	LEO CARILLO
LOLA	NANCY CARROLL
ALFIO	VICTOR MCLAGLEN
MAMMA LUCIA	AUNT JEMIMA

PAGLIACCI

CANIO	JACK DEMPSEY
NEDDA	ZASU PITTS
TONIO, BEPPO, ARLECCHINO	THREE MARX BROTHERS

CONDUCTOR: BEN BERNIE
STAGE DIRECTOR: GRACIE ALLEN

Who would say this would not be box-office?

Sincerely yours,
OPERA LOVER.

* * *

Not long ago, Moriz Rosenthal visited the home of an infant piano prodigy whose parents wished him to hear her. When the sturdy child entered, looking several years more than the age which the press stories claim, Rosenthal greeted the youngster with this: "Well, little colleague, and how old are you still?"

* * *

Overheard at a Paris concert, by Irving Schwerké:

First Femme (pointing out a certain critic)—"What does he write for?"

Second Femme—"Almost for nothing."

* * *

"Science is truly wonderful," declares M. B. H., "giving us beer in cans, and now along comes your Musical Courier and in a recent headline announces, 'Concert in Cannes.'"

* * *

A sit-down strike is also when an audience at a concert remains seated until all its demands for encores have been granted.

METROPOLITAN OPERA
LAST 3 WEEKS OF OPERA
Tonight 8:15. MANON: SayaoBodanyaSymonsPetina; Maison Brownlee Baromeo BadaCehanovsky. Abravanel.
Fri. 1:30 p.m. (5th in Wag. cycle) MEISTERSINGER: Lehmann Branzell; KullmannSchorrHabich. Bodanzky.
Fri. 8:30 p.m. LA BOHEME: Somigli, Andreva; Martinelli. Brownlee. Lazzari. Cehanovsky. D'Angelo. Papi
Sat. 2 p.m. MIGNON: Swarthout. Antoine. Oliheim: Hackett. Pinza. Bada. Cordon. Pelletier.
Sat. 7:45p.m. (3dEv. Ring) SIEGFRIED: Flagstad, Doe, Andreva; MelchiorHofmannLaufkoetterList. Bodanzky.
Sun. 8:30 p. m. GALA CONCERT: Antoine, Bodanya, Rosa Ponselle, Oliheim, Bentonelli, Kullman, Maison. Massue. Brownlee. Cehanovsky. Cordon. List. Ent. Orch. American Ballet. Pelletier.
Mon. 8:15 p.m. AIDA: Giannini, Bampton. Votipka: Martinelli. Thomas. Pinza. Cordon. Panizza.
Wed. 8:15 p.m. MANON: Sayao. Bodanya. Symons. Petina; Crooks. Brownlee. Baromeo. Bada. deAbravanel.
Thur. 2p.m. Wag. cycle: SIEGFRIED: HOLLANDER.
Thur. 8:30 p.m. MADAMA BUTTERFLY: Somigli. Petina; Kullmann Cehanovsky Paltrinieri Cordon. Panizza Flagstad. Doe; Maison. Schorr. List. Clemens. Bodanzky.
KNABE PIANO USED EXCLUSIVELY

Extra! Extra! Stop News!

Freddie Schang is home ill (or was when this was flashed last week) with what is termed a sore tonsil.

Paul Althouse, to his amazement, has discovered a strand of hair on his thatch he never knew he possessed. I'm told he staged a party in celebration of its birth. Richard Crooks states that the hirsute discovery is not a new opus but one of Paul's Lost Chords.

* * *

Last Saturday afternoon I intended to visit some friends on Fifty-seventh Street, but I never got there. When I arrived at their apartment house I found a mob of smartly dressed people in the corridor and because of my insatiable curiosity got into the wrong elevator. Before I knew what was happening to me an attendant had snatched my hat and coat, and I was carried hither and thither on the enoromus human tide into the sumptuously furnished drawing room of Alice and Clarence Levi, who, I soon found out, were giving Gertrud Wettergren a reception.

Between sips from a tea-cup stolen from the lily hands of Amy Gange, I peered at Hans and Coxie Clemens, Rosalie Miller, Vera Curtis, Inez Hadley, Renee Thornton, Crystal Waters, Mr. and Mrs. Holden, Marion and Flora Bauer, Louise and Edith Behrens, Bruno Huhn, Alda Astori, Jessamine Harrison-Irvine, Ethel Peyser, and countless other creatures of all the known artistic worlds.

At last after much searching I found my flowing cape and hat and went to the home of my friends for a belated supper. When I got there the apartment was bare, and so poor me went hungry to bed.

* * *

Surreptitiously discovered eating strange foods at the Russian Tea Room recently were Emanuel List, Annie Friedberg, William Thorner, Fabien Sevitzky, Alice Tully, Paul Pisk, Dagmar and Leopold Godowsky and Eugene Bonner.

* * *

Impersonating Constance Hope in pearls and black velvet, I stood beside Lotte Lehmann at her *grandissimo* tea last week and royally introduced the distinguished guests as they arrived. Except that I am never comfortable in high heels, I had a merry time; and though I almost fell down the marble stairway of the Beethoven Association Clubhouse, nevertheless I feel very proud that I succeeded in keeping my dignity.

Among the people with whom I squeezed hands, I identified Mr. and Mrs. Maurice de Abravanel, Hans and Coxie Clemens, the Richard Crookses, Leopold Sachse and Miss Sachse, Friedrich Schorr, Mr. and Mrs. Lawrence Tibbett, Dr. and Mrs. Herbert Graf, the Earle Lewises, Dorothee Manski and Dr. Bransen, Mr. and Mrs. Edward Ziegler, Mr. and Mrs. Arthur Judson, Dr. and Mrs. Walter Damrosch, the Richard Hagemans, Berthold Neuer, Mrs. Fritz Reiner, Mr. and Mrs. Frederick Steinway, the Henry Souvaines, Alfred and Mrs. Wallenstein, Kleinchen and Lauritz Melchior, Annie Friedberg, Paul Althouse and Klaire Schoup, Karen Branzell, Elisabeth Rethberg, Mrs. August Belmont, Edith Isaacs, Mrs. Herbert Witherspoon, Estelle Liebling, Doris Doe, Fannie Hurst, Edward Johnson, Albert Morris Bagby, George Bagby, Francis Perkins, Calvin Franklin, Kathryn Meisle, Pierre Key, John Majeski, Quaintance Eaton, George Browne, Edith Behrens, Greta Rausch, Mrs. Bernstein, Louise Behrens, Fritz Fall, Helen Redington, Austin Wilder, Ada Cooper, Marion and Flora Bauer, Jack Salter, Henriette Webber, Frederick Sperling and Mrs. Francis Judson.

* * *

While warming a comfortable arm-chair in the lobby of the Hotel Ansonia last Saturday evening and ogling ladies as they passed by, I became so excited at seeing so many people I recognized treading the carpet that leads to the lifts, I abandoned my favorite indoor sport and followed the procession.

I soon found out that Kleinchen and Lauritz Melchior were giving their annual Danish Party celebrating the Heldentenor's umpty-umpty birthday, and knowing by past experience that delicious food and drink must be scattered all around the regal dining-room, I squeezed my way through the crush of famous bodies that blocked my path.

With magnificent nonchalance I bumped Grace Moore and her husband Valentine Perara and even tried to wedge Alma Clayburgh out of my path— with disastrous effect to myself. It was very simple, however, to crowd Elsa Maxwell, Blanche Witherspoon, Otto Krause, Robert Bagar, Marion and Flora Bauer, Grena Bennett, Samuel Chotzinoff, Milton Cross, Marcia Davenport, Germaine Schnitzer, Quaintance Eaton, George Hill, Jr., Robert Rogers, Pierre Key, Leonard Liebling, Moriz Rosenthal, John Majeski, the Horace Johnsons, Dorle Jarmel, Joachim Meyer, Francis Perkins, Winthrop Sargeant, Julian Seaman, Aaron Stein, Irving Spiegel, Danton Walker, Henriette Webber, Edythe Magee, Edward Johnson, Earle and Mrs. Lewis, Edward Ziegler, Charles Gleaves, Paul Althouse and Klaire Shoup, the Leopold Sachses, Dr. Walter Damrosch, Marks Levine, F. C. Schang, Estelle Liebling, Elisabeth Rethberg, Louise and Edith Behrens, Frederick Sperling, Ezio Pinza, Constance Hope and Mrs. Bernstein, Dorothee Manski and Walter Bransen, Doris Doe, the Friedrich Schorrs, Karin Branzell, the Ludwig Hofmanns, Bert Neuer, Dr. and Mrs. Lawrence Sophian, Erno and Mariska Rapee, Charles O'Connell, Frank Wenker, Desire Defrere, Nikol Schattenstein, Alma Clayburgh, Jr., Dr. and Mrs. Herbert Graf, Erich Simon, Mr. and Mrs. Zlatko Balokovic, Helen Mobert, Dr. Frank Black, Carlotta Reiner, the Maurice de Abravanels, Eduard Habich and Emanuel List.

Bruised and battered, I ate all sorts of things that never have and never will agree with me. That's what comes of over-indulging any appetite just because the satisfaction is free. Therefore, physically weary, bearing a sore left foot, a sprained right wrist, a long scratch on my nose and internal discomfort from a too varied mixture of potent foods and fluids—I'm still here to say that Kleinchen's party for Lauritz was a spectacular event and I had a swell time.

"Si, signora. For a quarter I go away."

N. A. A. C. C. Musicale Presents Works of Beach, Armstrong and Carpenter

The ladies came in for their due in the final program of five given this winter by the National Association of American Composers and Conductors in Steinway Hall on March 16. The program included a quartet by Mrs. H. H. A. Beach, played by the Phil-Sym String Quartet (Joseph Reilich, first violin; Ralph Hirsch, second violin; David Katz, viola, and Avron Twerdowsky, cello). Susannah Armstrong, composer-pianist, appeared in the performance of three of her piano compositions. The first New York hearing of John Alden Carpenter's piano quintet was given by Johana Harris, pianist, and the Quartet.

The Beach composition abounds in melodious thematic material and is constructed with genial resource and skill. It is completely in the Romantic, well-bred tradition, but for all that is not devoid of passages of emotional poignancy and has something of largeness of utterance and calm. An excellent reading was given the work.

Miss Armstrong's pieces are in a different, ultra-acerbic vein, as regards harmony. They offer originality of rhythm and variations of tempo, also providing the pianist with some interesting technical puzzles to solve. Although they were not of equal interest, the general impression was of an interesting talent. The composer was warmly received.

The Carpenter score is the most mature of the three, technically, wrought with great care and command of modern idiom. As a whole, the contrasted passages are well conceived and its general effect is imposing. The writing is sometimes akin in idiom to the impressionistic school, but also offerng some more contemporary effects. Mrs. Harris and the string players gave a conscientious performance and had enthusiastic applause.

R. K.

Juilliard Orchestra Led by Stoessel in Premieres

The customary large audience gathered on March 20 to hear the Juilliard Orchestra (Albert Stoessel, conductor) in the auditroium of the Juilliard School of Music, New York. The soloists were Pauline Gilbert and Hannah Klein, pianists. The program began with Mozart's "Prague" symphony, and continued with Vaughan Williams' delightful fantasia on a theme by Thomas Tallis and the Strauss tone poem Don Juan. The orchestra, particularly in the string section, displayed splendid tone and unity under Mr. Stoessel's guidance.

After the intermission, two young composers, Paul Nordoff and Charles Naginski, both products of the Juilliard Graduate School, were featured. Mr. Nordoff was represented by his concerto for two pianos (first performance), played by the Misses Klein and Gilbert. This is interesting music, of definite design and well executed intent. Mr. Naginski's piece was entitled "1936," a score of vaguer form and shape than the other novelty; perhaps with irony in mind, considering the events of the year under musical discussion. The composers were present and were hailed with ardent applause.

M. L. S.

I SEE THAT

Elsa Brems, of the Copenhagen Opera House, sang Charles Haubiel's Sea Songs at the musicale at the home of Robert Alfred Shaw in Brooklyn, N. Y., March 16.

* * *

Susi Hock, organ virtuoso, gives a recital in Town Hall, New York, on March 31, playing works of Joh. Gottfried Walther, Vincent Lübeck, Dietrich Buxtehude, John Sebastian Bach, Joh. Nep. David and Franz Schmidt.

* * *

Dorothea Lawrence, soprano, appears as soloist in a recital at the Incurables Home, New York, on March 27, and on April 27 sings for the Daughters of 1812, in Washington, D. C.

* * *

Carl H. Tollefsen and Mrs. Tollefsen gave a reception in honor of Mr. and Mrs. Albert Spalding on March 7, at their home in Brooklyn. Assisting were Mmes. Alma Tollefsen, Albert Wier, Anita Palmer, Frank Rehmann, Harry Schroeder and Amelia Gray Clarke.

* * *

Arpad Sandor was accompanist for Lily Pons in a concert at Detroit on March 17; he also plays for the soprano, 29, at Baton Rouge, La.; April 18, Chicago; 26, Columbia, Mo.

Lake Placid Prize for Choral Work Awarded to Dr. Otto Wick

Dr. Otto Wick of San Antonio, Tex., is the special winner of the $500 prize in the Lake Placid Club Choral Composition Contest held in cooperation with the club's education foundation. The announcement was made by Samuel H. Packer of the club. The winning work is entitled The Temples of Psehawur, scored for mixed chorus and soli. The composer is the former conductor of the New York Liederkranz. Acting judges were Henry Holden Huss, Antonia Brico, Dr. Channing Lefebvre, Dr. John Warren Erb.

The contest committee consisted of Mr. Felix Arnold, Mrs. William H. Taylor, Mr. Frederick T. Kelsey and Dr. John Warren Erb, chairman. The advisory committee included the names of Mrs. H. H. A. Beach, Dr. Clarence Dickinson, Dr. Henry S. Drinker, Dr. Ernest Hesser, Dr. A. Walter Kramer, Dr. Joseph Maddy and Dr. T. Tertius Noble.

The first performance of the prize composition is scheduled for April 29 by the Musical Arts Chorus of New York, Dr. Erb conducting.

OBITUARY

Herbert M. Johnson

CHICAGO.—Herbert Morris Johnson, former vice-president and general manager of the Civic Opera Company, died on March 16 in the Alexian Brothers Hospital. Mr. Johnson was sixty years old. His association with the opera here was in the days when that form of entertainment outgrew the old auditorium and was transferred to the new $20,000,000 Civic Opera House under the auspices of Samuel Insull.

Mr. Johnson, a native of Lockport, Ill., had a successful business career with the International Harvester Company. In 1916 he became general manager of the opera company. He remained in the position, except for a period of eighteen months in 1920-21, until 1932 and the collapse of the Insull utilities interests. In November of 1929 when the new opera house was opened, Mr. Johnson had much to do with the planning of the building and the selection of the singers. Every year he went to Europe to sign up new artists for the company. Mr. Johnson took part in a movement in 1933 to revive the Civic Opera Company, but this was not achieved. He returned to the field of finance, and became an auditor for Haskins & Sells. Surviving Mr. Johnson is his widow, Laura Alexander Johnson.

R. P.

Edward P. Kimball

WASHINGTON, D. C.—Edward P. Kimball, formerly head organist of the Mormon Tabernacle in Salt Lake City, died here on March 15 at the age of fifty-three. Mr. Kimball was born in Salt Lake City. After studying piano, organ and musical theory in New York and Berlin, he was made director of music in Brigham Young University when he was only sixteen. A few years later he became director of music at the Latter Saints' University in Salt Lake City. He assumed the duties of senior organist at the Mormon Tabernacle in 1925, after twenty years as assistant organist. For the past few years he had been organist and missionary of the Church of the Latter Day Saints in Washington. He also was vice-chairman of the general music committee and chairman of the committee on Sunday School music of the Church of the Latter Day Saints. He leaves his widow, a son and a daughter.

S. P.

Lenore Griffith

HOLLYWOOD, CAL.—Lenore Griffith, daughter of Mr. and Mrs. Yeatman Griffith, voice teachers of New York and London, died on March 10 at her home here. Miss Griffith, who had entered on a vocal career, was in Hollywood discussing contracts with the films. She was the wife of Richard Terry, Broadway actor, now occupied with film work in Hollywood. Besides her parents and her husband, she is survived by her brother, William C. Griffith, who was her personal representative.

C. D. K.

George K. Van Deusen

SYRACUSE, N. Y.—George K. Van Deusen, for thirty-five years organist and choirmaster of St. Paul's Episcopal Church and for many years organist of the Temple Society of Concord, died on March 14 at a hospital in this city. Mr. Van Deusen introduced the custom of carol singing on Christmas Eve here, and the movement developed into community singing at the municipal tree. Fifty-nine years old when he died, Mr. Van Deusen had attended the College of Fine Arts here, and continued to study with Arthur Hyde of St. Bartholomew's Church in New York and in Paris with Charles Widor. He leaves his mother and a sister.

S. R.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, March 27
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Artur Schnabel, pianist, and Bronislaw Huberman, violinist, Town Hall (E)

Sunday, March 28
Philharmonic-Symphony Society, Carnegie Hall (A)

Monday, March 29
Loewenguth Quartet, Town Hall (A)
Carmen Reuben, soprano, Town Hall (E)

Tuesday, March 30
Romeo Tata, violinist, Town Hall (A)
New York Women's Symphony Orchestra, Carnegie Hall (E)
Katherine Bacon, pianist, Town Hall (E)
Elizabeth Furcron, pianist, The Barbizon (E)

Wednesday, March 31
Philharmonic-Symphony Society, Carnegie Hall (E)
Susi Hock, organ recital, Town Hall (E)

Thursday, April 1
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, April 2
Philharmonic-Symphony Society, Carnegie Hall (A)
Katherine Baxter, pianist, Town Hall (E)
Marian Anderson, contralto, Carnegie Hall (E)

Saturday, April 3
Boston Symphony Orchestra, Carnegie Hall (A)
Sergei Barsukoff, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Harvard Glee Club, Town Hall (E)

Sunday, April 4
Philharmonic-Symphony Society, Carnegie Hall (A)
League of Composers program, Town Hall (E)

Monday, April 5
Christine Murdock Kendrick, soprano, MacDowell Club (E)

Tuesday, April 6
Oratorio Society of New York, Carnegie Hall (E)
Helen Fredericks, pianist, Town Hall (E)
Helen Van Loon, soprano, The Barbizon (E)

Wednesday, April 7
Alexander Culbertson, violinist, Carnegie Hall (E)
Alexander Semmler, pianist, Town Hall (E)

Thursday April 8
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 9
Philharmonic-Symphony Society, Carnegie Hall (A)
Tom Emlyn Williams, baritone, Town Hall (A)
Constantine Stronghilos, pianist, Town Hall (E)

Saturday, April 10
National Orchestral Association, Carnegie Hall (A)

Sunday, April 11
Philharmonic-Symphony Society, Carnegie Hall (A)
Workmen's Circle Chorus, Town Hall (A)
Augusta Schreiber, pianist, Town Hall (E)

Monday, April 12
Beethoven Association, Town Hall (E)

Tuesday, April 13
Philadelphia Orchestra, Carnegie Hall (E)
Gertrude Sa Voie, soprano, The Barbizon (E)

Wednesday, April 14
Lambros Demetrios Callimahes, flutist, Town Hall (E)
Inez Palma, pianist, MacDowell Club (E)

Thursday, April 15
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 16
Philharmonic-Symphony Society, Carnegie Hall (A)
Elsa Brems, mezzo-soprano, Town Hall (E)

Sunday, April 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Composer's Press Composition Recital, Barbizon-Plaza (A)

Monday, April 19
Vivienne Mader, dancer, Town Hall (E)

Tuesday, April 20
Tito Guizar, tenor, Carnegie Hall (E)
Frederick Bristol, pianist, Town Hall (E)
Mathilde McKinney, pianist, The Barbizon (E)

Wednesday, April 21
The Singers Club of New York, Town Hall (E)

Thursday, April 22
People's Chorus of New York, Carnegie Hall (E)

Friday, April 23
College of St. Elizabeth Glee Club, Town Hall (E)
Northwestern University A Cappella Choir, Carnegie Hall (E)

Saturday, April 24
J. Bradley-Griffin, dramatic recitalist, and Lulu Jones Downing, composer-pianist, Town Hall (E)

Monday, April 26
Genia Robinor and Louis Bailly, piano-viola recital, Town Hall (E)

Tuesday, April 27
Dessoff Choirs, Town Hall (E)
Benefit Concert, auspices Non-Sectarian Anti-Nazi League to Champion Human Rights Carnegie Hall (E)
Charles Sullivan, tenor, The Barbizon (E)

Wednesday, April 28
Down Town Glee Club, Carnegie Hall (E)
Ray Lev, pianist, Town Hall (E)

Musicales

Works by Dr. Howard Hanson Performed by Forum Laboratory

Dr. Howard Hanson was the composer featured in the Composers' Forum-Laboratory concert of March 17 at the WPA Theatre of Music, New York. The concerto da camera (1915) for string quartet and piano was performed by the Forum Quartet, with Yvonne Krinsky at the keyboard. The quartet also played Dr. Hanson's composition for that combination (op. 23), written in 1925. The composer then mounted the podium to lead the Festival Symphony Orchestra in the suite from his opera Merry Mount; and finally Arthur Lief conducted the orchestra and the New School Chorus in the Lament for Beowulf. Joyce Barthelson, pianist, participated in this last number.

The Lament was the climax of the concert, a work of some twelve years back which was premiered in 1926 at the Ann Arbor May Festival. It is rich in instrumental tintings and the choral element is broadly conceived and constructed with dignity. The rhythms in which the score is cast are rugged and bold, skilfully fitted to the text. M. L. S.

* * *

Thelma Spear and Selma Kramer in Musicale

Thelma Spear, soprano, and Selma Kramer, pianist, collaborated in an informal musicale on March 19 at the New York studio of Miss Kramer. Daniel Wolf was at the piano for Miss Spear. The soprano sang Vissi d'Arte from Puccini's Tosca, Tschaikowsky's Toujours a tois and Cecilia by Strauss, returning to offer Autumn (Faure), Hast Thou Forsaken Me? (Mana-Zucca) and Flame (Daniel Wolf). She revealed much temperament, innate musicianship and a natural voice of good quality. Mr. Wolf won success both as accompanist and composer.

Miss Kramer's contribution was the Beethoven sonata "Appassionata," which she played with comprehensive technic, admirable digital control and sound musicianship. At the close of the printed program she gave many encores requested by the audience, playing numbers by Shostakovitch, Rachmaninoff and Scarlatti. The audience was distinguished and appreciative. G. N.

Haubiel Guest at Harmony Guild Program

Jean Buchta, in the joint role of lecturer and pianist, presented a vividly illustrated talk on Impressionism at the March meeting of the Harmony Guild of New York, held at The Croydon, in the studio of Bianca Morehead. Emily Hatch, painter, followed Miss Buchta's talk with a brief but excellent description of the affiliation between Impressionism in Music and in Art. In illustrating her lecture, Miss Buchta was assisted by the talented young pianist, Ruth Vinitsky, a student member of the guild.

The composer of the evening was Charles Haubiel, who presented the program of his excellent pieces for children as well as songs and excerpts from larger forms. The program closed with an artistic and effective projection of the Haubiel songs, Sea Gulls, Fog and Sea Wind by Charles Glazer, baritone, with the composer at the piano, and brought enthusiastic applause for both artists. E. G.

* * *

Sylvia Smith in Piano Recital at Cosmopolitan Club

In a piano recital by Sylvia Smith, artist-pupil of Mary H. Emerson, in the auditorium of the Cosmopolitan Club, New York, on March 16, the program opened with Mozart's sonata in A minor, which the young lady delivered in good classical style. This was followed by Cesar Franck's prelude, chorale and fugue; Chopin's C sharp minor scherzo; Medtner's seldom-heard Quatre Contes; Ravel's Ondine and the Venezia e Napoli Tarantelle of Liszt. Miss Smith is already well advanced technically, possessing a powerful and musical touch (not always employed) and marked confidence, which makes her play with the abandon of a veteran. In the Franck prelude she disclosed thoughtful introspection and musicianly insight. The *andante* of Mozart's sonata and Medtner's Narrange a piacere excerpts were played with true musical expression, and the scherzo of Chopin was tossed off as if it were a mere trifle—too fast to maintain its stately mood. With experience and further study Miss Smith will acquire the poise, restraint and intellectual serenity that will lift her to a high rank among pianists. A cultured audience filled the hall and registered approval of her offerings. G. F. B.

Photo by Toppo

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PIANIST

●

Encomiums old and new were brought into play to express the enthusiasm and regard of the New York critics at Gorodnitzki's last Carnegie Hall recital. "Pianist of stellar rank[1]," "In the very limited front row of star pianists[2]," "Outstanding in his field[3]," "Idolatrous audience[4]," echoed the great ovation this brilliant young artist received from one of New York's largest and most distinguished audiences.

The enormous following which this extraordinary young man has established for himself in New York's own Carnegie Hall represents an unique achievement—achieved by only a mere handful of the world's outstanding artists. From the very beginning it was patent that Mr. Gorodnitzki's "indubitable gifts presented a new personality on the musical horizon[5]" and "now has become one of its fixed stars[6]."

●

[1] *New York Times.*
[2] *New York Evening Journal.*
[3] *Brooklyn Daily Eagle.*
[4] *New York Post.*
[5] *New York Times.*
[6] *New York World-Telegram.*

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New York Concerts

(*Continued from page 20*)

intelligence and ability, although her tone coloring is somewhat limited. Mr. Pisk gave admirable suport at the piano.

MARCH 19

Gari Shelton A program of artistic balance and musical worth was offered at Town Hall on Friday afternoon by Gari Shelton, pianist. An audience of good size applauded Mr. Shelton in the Bach-d'Albert prelude and fugue in D major, the Beethoven "Appassionata" sonata, a group of Ravel, Debussy and Albeniz pieces, and three Chopin offerings—nocturne, C minor, Three Ecossaises and scherzo in C sharp minor—and Three Caprices of Paganini—La Chasse, the one in E flat major and La Campanella. Mr. Shelton's considerable keyboard endowment includes a smooth-flowing technic, a well produced tone, capable of wide shadings, and a sensitive and discriminating expressive gift. He seemed at his best in the latter portion of his program, the Ravel-Debussy-Albeniz list receiving deft and colorful treatment, and the Chopin being projected with its full share of mood variation and melodic beauty. He played the Paganini-Liszt excerpts with power and dash. At the conclusion of the printed list, encores were demanded.

Adele Marcus A constantly improving young pianist is Adele Marcus, whose Town Hall recital showed that she has expanded musically in no uncertain degree since her appearance there last season.

Broadening of style was noticeable at once in the opening numbers, Bach's French Suite in G major and Beethoven's sonata, opus 78, F sharp. Both were done wth convincing sense of style, and finical attention to technical detail. Especially worthy of remark were Miss Marcus' adjustments of tonal balance.

Not quite so authentic in Brahms' intermezzo (Opus 118, E flat minor) and the E flat rhapsody, Miss Marcus redeemed herself quickly with the first book of the Paganini-Brahms Variations, where her best achievements came to hearing. There was no attempt to turn the composition into a series of dazzling mechanical feats (as is so often attempted by pianists) but rather Miss Marcus stressed the inherent musical meanings of the pages, and made them tell eloquent stories, poetical, dramatic and whimsical, as Brahms intended. The performer found her best response from the auditors with this truly excellent performance. Even a considerable slip of memory near the end of the work did not lessen the general effect of the presentation.

Final interpretative graces were evoked by the recitalists in a closing group of Albeniz, de Falla, Stravinsky and Chopin. The traditional encores followed.

MARCH 20

Toscha Seidel The annual recital in New York of Toscha Seidel took place in Carnegie Hall last Saturday afternoon. The auditorium was filled with an audience of the violinist's admirers, and Herbert Jaffe was as usual his pianistic associate. The program was well devised to show Mr. Seidel's skill in playing works of the classic schools. It opened with Handel's sonata in E major, to the *adagio cantabile* and *largo* movements of which the artist brought a tone of noble breadth and serene beauty. The two *allegros* were also consummately played, if not with the greatest brilliance of effect. In Bach's unaccompanied partita in G minor, the violinist showed stylistic merits of a substantial sort, the fugue being set forth with firm command of contrast and structure, and the whole endowed with a tone extremely rich and rewarding to the ear. One felt that the rare Schubert Duo (op. 162) had rather less of the Romantic spirit than might have been desired, but the true geniality and folk spirit of the composer shone forth from the *andantino* and *allegro vivace,* in which there was delightful unanimity between the two performers. The closing group included a dramatic and poignant reading of Bloch's Nigun, and virtuosic treatment of Halvorsen's Norwegian Dance No. 2 and the Sarasate Habanera. There was extremely warm applause throughout and a number of encores were granted at the close.

Loewenguth Quartet New York debut of the Loewenguth Quartet (a Parisian organization consisting of A. Loewenguth, first violin, Maurice Fuéri, second violin, Jack George, viola, and Pierre Basseux, cello) took place in Town Hall on Saturday evening. The group proved to possess a definite individuality, which is best summed up in the qualities of refinement, vivacity and, above all, in a tone quality of charming freshness, lyrical expressiveness and warmth of feeling. The Mozart quartet No. 15 was done with sensitive and intimate effect the instruments singing the poignant *adagio* with such beauty that applause spontaneously broke out at its conclusion. This was a sincere and unhackneyed reading, one also that showed true Gallic taste and elegance. The Beethoven quartet (No. 7) was keyed in a somewhat more heroic mood, well coordinated as to structure and with an intellectual penetration and fluency of effect that compensated for some minor stylistic details of seeming unconventionality. The concluding work, the Debussy quartet, found the organization on its home ground and well able to charm listeners with the reticent beauty and singing tone of a performance which made luminous the pages of this rare and highly poetic score. The response of the audience was enthusiastic, with frequent bursts of applause between movements, an unusual tribute in chamber music concerts. The new organization is a distinguished addition to the groups of this sort now to be heard in this country.

MARCH 21

Philharmonic Orchestra The Sunday afternoon concert of the Philharmonic Orchestra, under Artur Rodzinski, was again an all-Strauss one, including the tone poem, Don Juan; Salome's Dance from the opera of that name, and a repetition of the excerpts from Elektra heard in the mid-week program. Again the magnificent singing of Rosa Pauly in the title role, and the more than admirable work of Enid Szantho as Klytemnestra, Charlotte Boerner as Chrysothemis, Frederick Jagel as Aegisthus, Julius Huehn as Orestes, and Abrasha Robofsky in two minor roles, together with the opulent and masterly orchestral reading under Rodzinski caused the audience at the close to tender an ovation with cheers that were richly deserved. The Sunday afternoon house was sold out, and standees were thickly packed at the rear of the hall.

New Friends of Music The notably successful series of Town Hall concerts which the New Friends of Music have presented on sixteen Sundays (5:30 p. m.) during the season came to an end this week. The guiding principle of the organization is the promotion of music as opposed to over-glorification of performers. The enterprise is non-profit-making, but it is probable that the series closed without a deficit, as the concerts were more than ninety-five per cent subscribed.

The final list brought the Pro Arte Quartet, Artur Schnabel, pianist, and Morris Tivin, double bass, in the Schumann quintet for piano and strings, the Mozart quartet for piano and strings in G minor (Köchel, No. 478) and Schubert's "Forellen" quintet in A (op. 114). Superlative playing resulted from these combinations, Mr. Schnabel balancing the piano parts against the instrumental elements with the most exquisite sensitivity. This program was intended as a "sample" of the New Friends of Music schedule next season, these three composers providing the 1937-38 repertory.

Philharmonic-Symphony Clarinet Ensemble In celebration of its tenth anniversary, the Clarinet Ensemble of the Philharmonic Orchestra (a group of fifty young musicians trained under the auspices of the committee on ensemble musical study of this orchestra and directed by Simeon Bellison) gave a benefit concert in Town Hall. The scholarly and virtuosic gifts of Mr. Bellison, solo clarinetist of the Philharmonic forces, have been good examples to the young players of this organization, as was demonstrated in their performances of a wide range of numbers by Rameau, Loeillet, Haydn, Mozart, Beethoven, Brahms, Schubert, Borodin, Moussorgsky, Liadoff, Ravel, David, Thomas, Offenbach, Gillet, Strauss and the conductor. Ray Lev, pianist, played the solo in Ravel's Sonatine. Kalman Bloch, clarinet, and Max Rosen, harp, were other soloists in the warmly applauded program.

Events in Chicago

(*Continued from page 16*)

HERMAN DEVRIES HONORED BY INTERNATIONAL CONGRESS

Herman Devries, dean of Chicago music critics, has been invited by M. E. Thomas-Salignac, president of the organization committee of the Congress International du Chant, to lecture on the teaching methods of the United States during the congress, which will be held in Paris this summer in conjunction with the international exhibition. Salignac, who is professor at the Paris Conservatory, president of the Union Professionelle des Maitres du Chant Francais and president-founder of the Academie du Chant Francais, has been a personal friend of Mr. Devries since they were members of the Metropolitan Opera Company during the Maurice Grau regime. Salignac sang principal tenor rôles and Devries the baritone leads in the days of the DeReszkes, Nordica, Eames, Plancon, Van Dyke and other operatic giants.

ARDIS ALLING,

diseuse, in one of her original dramalogues of the Orient. Her spring season includes two engagements on Palm Sunday, one at the Hillside Presbyterian Church in Orange, N. J., and the Methodist Episcopal Church in Flushing, N. Y. On March 23, she appeared at the Emanuel Baptist Church, New York. On Easter Sunday she will be featured at the Eleanor Club of New York City; April 11, at the Second Congregational Church at Waterbury, Conn.

FRANK WALLER PUPIL WINS VOICE CONTEST

By winning the final voice contest of the Illinois Federation of Music Clubs, Roger S. Hille, tenor pupil of Dr. Frank Laird Waller, is qualified to appear in the division final between Iowa, Wisconsin and Illinois. He is known in Chicago as soloist on several occasions with the Civic Opera Orchestra at Grant Park, with the Woman's Symphony and the Milwaukee Philharmonic orchestras.

SIGMA ALPHA IOTA CONVENTION IN MADISON

Gamma province of Sigma Alpha Iota convened in Madison, Wis., February 27 and 28 with Rho as the hostess chapter. All eleven chapters of the province were represented and the visitors included several other chapters. Gertrude Evans, national president, added inspiration to all meetings.

RENÉ DEVRIES.

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National Symphony Orchestra Returns To Capital Following Tour of South

Ethel Bartlett and Rae Robertson Appear with Ensemble—Paul Whiteman's Forces Join Orchestra in Program under His Baton—Gladys Swarthout in Recital

WASHINGTON, D. C.—Hans Kindler, conductor, and the eighty musicians of the National Symphony Orchestra returned to the capital on March 9, after a southern tour to resume their activities. On March 14, the orchestra had as its guests, Ethel Bartlett and Rae Robertson, duo-pianists, who need no introduction to Washington music lovers. They offered two numbers; the first, concerto in E flat for two pianos and orchestra of C. P. E. Bach, and the second, concerto in D minor for two pianos and orchestra of Poulenc. The Bach concerto was superbly performed for ths team's ensemble, delicacy of phrasing and musicianship are always excellent. Thanks to these qualities, the Poulenc concerto was saved, but in itself was an uninteresting piece of work, completely lacking in individuality and poorly constructed. On the same program Dr. Kindler offered a memorable reading of the Passacaglia and fugue in C minor by Bach.

The week's activities continued with the combined forces of Paul Whiteman and His Orchestra with the National Symphony Orchestra (Whiteman conducting). The concert with program notes delivered by Deems Taylor seemed delightfully informal. It opened with Thank You, Mr. Bach (Van Phillip), which, to quote Mr. Taylor, was "perfectly innocent of any cultural value." The evening continued along these same lines, coming to a brilliant finale with the playing of the Gershwin Rhapsody in Blue.

SYMPHONIC DRIVE PROGRESSES

Secretary of Labor Frances Perkins was among the active leaders in the drive for $110,000 for the National Symphony Orchestra Fund and took personal charge of organization of the large Governmental Committee which presented the orchestra's appeal to Washington's large corps of Federal employes.

Mrs. Longworth, another campaign chairman, headed the National Committee which solicited gifts from the National Symphony's large number of friends outside the Capital. Mrs. Longworth has led this committee through the orchestra's financial campaigns for the last several years.

Senator Tydings, of Maryland, and Merle Thorpe, editor of Nation's Business while not on the roll of campaign workers, gave effective assistance through radio speeches. Taking part in the broadcasts from Washington presenting Hans Kindler, conductor, and members of the National Symphony Orchestra, Mr. Thorpe spoke on March 12, and Senator Tydings on March 15. The orchestra also was accorded the active and enthusiastic support of Paul Whiteman. Mr. Whiteman appeared before 300 campaign workers at a noon luncheon March 17, declaring that through Dr. Kindler and the orchestra the world's great music was being brought to the Nation's Capital, and that the orchestra should be given whole-hearted support.

On March 15, Ted Shawn and His Men Dancers appeared at Constitution Hall in O Libertad, an American Saga in three acts. All of the dances in this production were created by Mr. Shawn, with the exception of Olympiad—a Suite of Sport Dances. In O Libertad, endeavor was made to give us more or less the evolution of the dance, as to the past, present, and future. As far as plot was concerned Mr. Shawn seemed to possess excellent imagination and a sense of humor. The dancing was superbly done, particularly the work of Barton Mumaw. The first part of the Kinetic Molpai became a trifle monotonous due to the slow action, but its finish, Surge, and Apotheosis were brilliant.

On March 7, Dorothy Hodgkin Dorsey presented Gladys Swarthout. The mezzo-soprano was a trifle nervous at her opening number, but warmed up soon afterward and seemed to be in excellent voice. Her program, well diversified, gave us glimpses of Miss Swarthout as singer of opera, radio and screen. Particularly charming was her Femmes, Battez Vos Marys (Bax). Fritz Kitzinger, an extremely alive pianist, offered excellent assistance.

On March 11, Thelma Stein, local piano teacher, presented her talented eleven-year-old pupil, Lester Taylor. The youngster offered a diversified program that was in certain spots just a trifle ahead of his actual background. However, Master Taylor has a high degree of musical sensitivity, and fine technical possibilities. As yet, the young student's talent is potential. An enthusiastic audience recalled him many times.

Le Roy Lewis, baritone, assisted by Mary Owen, soprano, and the Silver Singers Quartet gave an interesting program of classic worth, at Trinity College, on March 9, consisting of numbers by Handel, Brahms, Franz, Schumann. Especial mention of the excellent style in interpretation of the Lieder numbers is due Mr. Lewis and Miss Owens' vocal technic in the singing of the Bell Song, from Lakme, was excellent. The program closed with the cantata, Lead Kindly Light, by Jenkins, with baritone solos. The concert concluded the series for the season at Trinity College. G. E.

Iturbi on Podium In Minneapolis

Spanish Musician Heard as Guest Conductor in Three Concerts of Symphony Orchestra

MINNEAPOLIS, MINN.—The fifteenth popular concert of the Minneapolis Symphony Orchestra on March 7 was directed by Jose Iturbi, the final guest conductor of the season. The major work on the program was the seventh symphony by Beethoven. Mr. Iturbi's reading revealed his respect for the formal aspects of the work. He seemed to sense a lack of sonority and frequently urged the orchestra to increase in both volume and intensity, but never approached any evidence of forcing. The result was an interpretation which missed being academic. Five miniatures by Paul White furnished a most whimsical novelty. The Hippo and Mosquito episodes were eagerly enjoyed. The overture to The Barber of Seville by Rossini and suite (No. 1) by Bizet received the fine treatment one associates with this capable conductor. The three dances from the ballet The Three Cornered Hat by DeFalla were superb. They have been performed here several times but never with the alluring rhythms or the richness of texture imparted by Iturbi. An audience, much too small, tried to furnish in enthusiasm what it lacked in size.

The fifteenth symphony concert of the Minneapolis Symphony Orchestra on March 12 was again under the guidance of Jose Iturbi. The program was devoted to Russian composers. The symphony, the Pathetique of Tschaikowsky, was demoted to secondary importance because of the conductor's particularly brilliant version of Stravinsky's Petrouchka. Iturbi's reading of the Tschaikowsky score was regular enough but resulted in exposing the alloy, whereas his conducting style caught instantly all of the abrupt changes in pace and color of the Petrouchka and raised it to first importance on the program. Iturbi is easy to follow; the men of the orchestra evidently find pleasure in responding to his suggestions. His control is a reasoned one, not instinctive. This may, and does, prevent inspired heights but always insures clearly balanced interpretations.

The novelty was a suite from The Nose by Shostakovitch, a first Minneapolis performance. Mr. Iturbi prefaced the performance wth a short speech in which he informed the audience that the dissonances they were about to hear were not mistakes of the players, that the score was being played as written, that whatever they heard was Shostakovitch. He was wise in making the speech, because the audience laughed constantly at the impudent dissonances, the kind which might easily have been made by poor players. The prelude to Khovanstchina by Moussorgsky, and Borodin's Sketch of the Steppes of Central Asia completed the program. There is no misunderstanding the cordial attitude toward this gifted musician by the audience.

The sixteenth popular concert of the Minneapolis Symphony Orchestra on March 14, presented Jose Iturbi in the double role of soloist and conductor. The principal work was Beethoven's concerto (No. 3) in C minor. Mr. Iturbi played and conducted with amazing ease and grace. When one hears such superb piano playing, one questions the advantages of conducting that would allure such an artist into the latter field. Mr. Iturbi is an admirable conductor but he is still a greater pianist. Mendelssohn's overture to Ruy Blas; The Sorcerer's Apprentice by Dukas; two nocturnes by Debussy and Capriccio Espagnole by Rimsky-Korsakoff completed the interesting program. There were no loose ends; everything was complete and in place, and delightfully musical. The pianist, Mr. Iturbi, attracted a large audience, also an enthusiastic one; much larger and much more enthusiastic than the conductor, Mr. Iturbi, attracted the previous Sunday. E. G. K.

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Stravinsky in Los Angeles

(*Continued from page 7*)

spirit, but the over-production distracted attention from the story values. As a dancer, he seemed more concerned with the technic of his steps than with the emotional portrayal of his role. In support were Victor Wojciechowski, Louis Maurice, Lisa Maslova, Maria Baldina and Eva Russo.

Trudi Schoop Company Gives Recitals

Trudi Schoop's delightful comedic ballet offered three performances in the Philharmonic Auditorium, March 11, 12 and 13, to the joy and approval of large audiences. Sincere and free dancing, clever story values, and exquisitely amusing pantomime made the appearances notable. She was supported by an able company, including Otto Ulbricht, Edith Carola, Marin Raae, and Meta Krahn. Paul Schoop and Lothar Perl supplied excellent two-piano accompaniments.

Peter Jarrett Acclaimed

The début of a young pianist from Hawaii, Peter Jarrett, won him acclaim from the audience assembled in Trinity Auditorium on March 10 to hear his performance of the Chopin first concerto with the Federal Symphony Orchestra. A young man of marked promise, he displayed a brilliant technical equipment, the obvious result of splendid training. He deserves to be heard under better auspices, as he was sadly handicapped by an atrociously bad accompaniment under the baton of Altschuler. This doubtless had much to do with his often being too forceful, and playing with an exactitude which left him little scope for the flexibility desirable in a Chopin interpretation. But his career should be watched with interest, for this initial appearance presages a fine maturity. He responded to prolonged plaudits with a Dohnanyi etude.

Jarrett's performance was the only creditable item on the program. It was difficult to believe this the same orchestra which played so well under Usigli only last week. The men responded to Altschuler's erratic baton waving with much blowing and sawing, but the strings were rough and the winds ragged and blatant. The Stravinsky suite for voice and orchestra, Shepherdess and Faun, held moments of charm and occasional hints of the composer's later achieved orchestral colorings. In the soprano soli, Isolda Bernhard showed some good tones and gave careful enunciation of the Russian text, but her voice was not even or placed, and the noisy orchestra made her force her high tones.

Segovia Draws Crowd

Andres Segovia drew a large crowd to the Auditorium March 9, for his concert on the Behymer series. In his capable hands the limitations of the guitar were immeasurably expanded, and it became a solo instrument of tonal beauty and amazing flexibility. The guitar is too often degraded merely to strum ordinary accompaniments. Segovia restores it to its once high position, when Bach and his predecessors wrote for it as a competitor to the harpsichord and the spinet. Yet in place of the ancient music, with its invariable reserve, Segovia makes use of romantic music, most of it tinged with typically Latin warmth.

Delicacy is Segovia's most pronounced characteristic, beautifully exemplified in the dainty opening Prelude and Gavotte of Alessandro Scarlatti. The following suite, Rio Jana, by Torroba, was of more emotional content, varied in its several moods. Turina's Sevillana made use of an effect obtained by striking the strings and body of the instrument with the heel of the thumb, producing simultaneously a tympani beat and a delicate harmonic chord. Segovia's second group was impressive in its display of the guitar's resources. A prelude, fugue and bourree by Bach were exquisitely enunciated, and a Schubert menuet was delightful though somewhat too repetitive. A swinging canzonetta of Mendelssohn held the lilt of a chantey. By way of encore, a Bach bourree, popular with violinists and cellists, showed to exceptional advantage in guitar interpretation. The concluding group began with a difficult tarantelle by Castelnuovo-Tedesco and a lovely improvisation by Pedrell, culminating in an appealing Serenata and Leyenda by Albeniz.

Hilsberg and Goutmanovitch Heard

An artistically presented concert was that of Ignace Hilsberg and Jacques Goutmanovitch in the Biltmore Ballroom on March 15. Hilsberg's brilliant pianism dominated the concert, his solo selections being devoted entirely to Chopin. He proved himself an able exponent of the works of his great compatriot, delivering his musical messages with virility while maintaining an appropriate poetical charm. His innate reserve was well adapted to interpret the elements of refinement and elegance so requisite to Chopin playing, and his superb technical equipment made light of all difficulties. He began with the B minor sonata, carrying limpid melody of the opening *allegro* with lovely, singing tone, and mounting to a magnificent climax in the restless urge of the *finale*. A group of seven preludes, played without pause, was admirably selected to give the effect of a suite. Encores were the C minor nocturne, the E minor waltz and F minor etude.

A newcomer to Los Angeles, Jacques Goutmanovitch showed violinistic skill in his interpretations. His tone was intonatively agreeable, and his phrasing given with care and knowledge. He was most of all appealing in the Bach E major concerto, particularly in the jolly opening *allegro* and the lively concluding *allegro assai*. Debussy's En Bateau, the Weber-Burmester waltz (No. 2), and White's Negro Dance were pleasingly delineated. An Orientale by Granados served as encore. The two artists opened the program with a scholarly reading of the lovely Brahms D minor sonata (op. 108), making their best effects in the whimsical *un poco presto* and the delightful *finale*. Raymond McFeeters accompanied the violinist with his customary skillfully balanced pianism.

Rambling Around

Clarence Loomis, composer, teacher of theory and piano now living at Santa Monica, Calif., will have two of his compositions featured by the A Capella Choir of Northwestern University (Max Krone, director) on its tour during April in the Central and Eastern states. The works are Prince's Day from the choral cycle, Erin, and the Harp and Willow (139th psalm), both with piano and harp accompaniments.

* * *

Marion Kerby of Hollywood, interpreter of Negro songs, is announced for a recital on April 15 at the Los Angeles Biltmore Hotel under the management of Wynn Rocamora of the Behymer office. Lloyd Browning will be the accompanist.

* * *

Richard Tetley-Kardos, pianist, coach and accompanist of Hollywood, gives a recital on May 4 under the management of Wynn Rocamora of the Behymer Artist Bureau, at the Los Angeles Biltmore Hotel.

* * *

Mae Gilbert Reese, concert pianist and teacher of Long Beach, Calif., was guest artist on March 8 at the Long Beach Junior College Music Club, playing works of Brahms, Chopin and Debussy.

* * *

Joseph J. Klein, vocal teacher and choral director of Glendale, Calif., will direct 500 singers of the combined church and school choirs of Glendale, at the Easter Sunrise Service on March 28, at Forest Lawn Memorial Park. Francia White, opera and radio soprano, will be the soloist, and the Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor) is to furnish the accompaniments and play orchestral numbers.

* * *

Artist pupils of Edith Knox, Los Angeles pianist and teacher, have been active. Mitzi Chait played the Grieg concerto at Los Angeles Junior College recently, and a few days later appeared on a Los Angeles Junior College radio broadcast. The end of this month Miss Chait performs the Greig concerto at San Bernardino, Calif, with the Federal Music Project Orchestra under the direction of Vernon Robinson. David Vasquez, Spanish pianist, gave two performances of the Liszt Hungarian Fantasie in Pasadena last month with the Junior College Orchestra, and on March 2 interpreted the

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MALCOLM McMILLAN,
teacher of singing, choral conductor and composer recently located in Hollywood, after many years in professional work in St. Paul, Minn. Mr. McMillan was formerly conductor of the Orpheus Club of St. Paul.

work at El Monte, Calif. Mr. Vasquez gave a recital on March 17 at the studio of Miss Knox playing the works of Bach, Haydn, Rachmaninoff, Chopin and DeFalla. Early in April Mary Lehigh Putman performs the Cesar Franck Symphonic Variations with the San Bernardino Federal Project Orchestra (Vernon Robinson, conductor). She will do the same work at Royce Hall, University of California at Los Angeles, April 11 and 13 with Alexander Schreiner at the organ. Miss Putnam gives a Los Angeles recital on May 15.

* * *

The Glendale (Calif.) Symphony Orchestra (Dr. William Ulrich, conductor) played an all Scandinavian program on March 22 in the Glendale High School Auditorium, as its second concert of this season. Works of Nicla Gade and Edward Greig were featured. The T. V. G. Male Chorus of Los Angeles with Herman Porner as soloist assisted.

* * *

The T. V. G. Male Chorus of Los Angeles gives its second concert on April 4 in the T. V. G. Auditorium, directed by William Ulrich, the Glendale Symphony Orchestra assisting.

* * *

A Mozart Festival is announced for Los Angeles beginning April 6 on the grounds of the University of Southern California, under the direction of Lady Mabel Dunn of London and Salzburg, with William Ulrich as conductor of the orchestra. Lady Dunn has brought manuscripts, letters, pictures and other data for exhibition during the festival, which were obtained through the courtesy of the British Museum, Salzburg and the Congressional Library at Washington, D. C. On April 6 the festival opens with a reception, exhibition and lecture by Lady Dunn on Salzburg and Its Festivals. Symphony and Opera Night at Bovard Auditorium occurs on April 7. April 8 there is to be a Candle-light Serenade in the Courtyard. April 9 is again Symphony and Opera Night at the Bovard Auditorium. April 10 is String Quartet Night. On April 12 the final reception, exhibition and chamber music in the President's Suite of the university takes place. The Women's Symphony Orchestra of Los Angeles is to play the orchestral works and accompaniments for the solo singers taking part. C. D. K.

Orpheus Club Gives Brilliant Recital

LOS ANGELES.—The Orpheus Club (Hugo Kirchhofer, musical director) gave its second concert of this season on March 15 at the Wilshire-Ebell Theatre. This club of sixty men singers makes an impressive appearance on the stage and no less effective was the vigorous and spirited delivery with which they endowed their offerings. A pronounced virility characterized their singing in such numbers as Trumpeter by J. Airlie Dix; Rachmaninoff's prelude in B minor arranged by Frank J. Black to the words of A Sea Tale; an arrangement from Franz Abt entitled, Laughing, for which an encore was demanded; and an original and delightful composition by Margaret Kirchhofer, (daughter of the conductor) Roadways. A number of light and melodious numbers were sung including an arrangement by John Hyatt Brewer of Mah Lindy Lou; an arrangement by Carl Deis of Dawn, which was asked to be repeated; Gray Days by Noel Johnson; and The Birth of Morn by Franco Leoni.

Assisting in the second part of the program was the Glendale Women's Chorus which is also directed by Mr. Kirchhofer. This group earned approbation for the smooth and balanced quality of its singing. However, the writer would like to hear this group of fifty singers in something more pretentious than an arrangement called, Seraphic Song, from a melody of Rubinstein; and another number called, Moths, by G. Palicot. Mrs. Edward M. Lang, violin, and Dorothy Faris, contralto, were the soloists of the evening, with Alice M. Ripley as the accompanist for the violinist and the Glendale Club. Inez Jacobson appeared in her customary place as accompanist for the Orpheus singers, and her brilliant playing in the Rachmaninoff number as well as the sympathetic accompaniments given the rest of the evening earned for her special applause from both the audience and the singers on the stage.

Hugo Kirchhofer knows how to get results from singers and this he demonstrated throughout the evening, even to the extent of humorous antics to get the men's chorus to respond in a hearty way to the Laughing song, one of the high lights for the enjoyment of the large audience present.

C. D. K.

Radio Highlights
Dialed by M. L. S.

Howard Barnes, film critic of the New York Herald-Tribune, recently published a column devoted to pet hates of the cinema as listed by various individuals. *He* got the idea from C. A. Lejeune, movie writer on the London Observer, so we in turn borrowed it in regard to radio.

Conducting a sort of sidewalk canvass among radio listeners, we found most people ready and prompt to express their favorite grouches against ethereal entertainment. Most of the complaints are against the spoken word. Opinion seemed fairly consistent that radio offers splendid musical performances, both jazz and serious, but they are sometimes set in a cock-eyed framework of advertising patter or an announcing spiel with a synthetic "folksy" flavor.

No. 1 abominations were:

An executive of a railroad company: "Comedians who talk about their families."

His wife: "Announcers who chuckle over the events in day-to-day comedy series."

A trained nurse: "Political banquets broadcast. The after-dinner speeches don't sound a bit better over the air."

An elevator operator: "Kids singing 'hot' songs."

Editor-in-Chief of the Musical Courier: "There two radioffenders I hate with equal intensity—the too sentimental male singer, and the too enthusiastic commercial announcer. Both are insincere and inane."

Our own: "The belief of some 'funny men' that if they say anything loud enough it's too, too hilarious."

Getting back to the pleasures of radio, both General Motors and the Ford hours of last Sunday offered rare delight. G.M., on the WEAF wave-length, had Marian Anderson, Negro contralto, with Erno Rapee and the symphony orchestra. The Anderson voice was in its loveliest form, deep and rich on the low notes, easily soaring into the upper ranges.

Fritz Reiner and the Ford Symphony Orchestra and Chorus (WABC) served as background for the double keyboard art of Ethel Bartlett and Rae Robertson. The English team scintillated as is their wont.

In the afternoon, the Magic Key of RCA (WJZ) presented among their luminaries Bruna Castagna, the Metropolitan Opera's contralto charmer, and Andres Segovia, necromancer of the guitar.

Saturday's final matinee offering from the Metropolitan Opera stage regaled expectant ears with a performance of Faust, with Crooks, Jepson, Pinza, Bonelli, Olheim, Bourskaya, Engelman in the time-honored rôles.

Bing Crosby, guiding spirit of the Thursday night Kraft Music Hall on the NBC-red network, supplements his crooning with appearances of serious artists. Betty Jaynes led off on March 25; to be followed by Ernest Schelling, April 1; Kathryn Meisle, April 8; Percy Grainger, April 15; Rose Bampton, April 22; and Grete Stueckgold, April 29.

Pittsburgh Awaits M. T. N. A. Meet

Recitalists Include Josef Hofmann and Ezio Pinza—Mozart Requiem Sung

PITTSBURGH, PA.—With the choice of Pittsburgh as the meeting place of the Music Teachers National Association 1937 convention assured, the local members of the organization met to choose an executive committee to handle the event here. This executive committee comprises William H. Oetting, Will Earhart, Miss Canfield, J. Vick O'Brien and Ralph Lewando, and upon their shoulders rests responsibility for choosing nine committee chairmen who in turn are to appoint members to carry out the numerous plans. The MTNA event is scheduled for December 27-30 of this year, with the William Penn Hotel the arena of activity for the various meetings. Participating in the convention will be the National Association of Schools of Music; the American Musicological Society; and Mu Phi Alpha musical fraternity.

Ezio Pinza, Metropolitan basso, gave the closing Art Society recital, winning an emphatic success in his first local appearance. Edwin McArthur provided magnificent keyboard support.

Art Society President Dr. Thomas S. Arbuthnot announced the winners of the Martin Leisser award of $100.00 for an anthem for mixed voices, and the Mu Phi Epsilon prize of $50.00 for a two-piano work, won by Russell Wichman and William Wentzell, respectively. Both winners are organists of prominent churches here.

Samuel Kliachko gave his annual cello recital with Earl Truxell at the piano.

Josef Hofmann's perenially potent pianism dominated the sixth concert of the Pittsburgh Symphony Society led by Antonio Modarelli. The virtuoso-pedagogue-composer performed in unforgettable fashion Chopin's F minor concerto. Ovations of applause followed, but only one item was added, the march from Beethoven's Ruins of Athens. The orchestra performed Brahms third symphony, Weber's Euryanthe Overture and the Polovetsian Dances from Borodin's Prince Igor.

After a hiatus of more than forty years Mozart's Requiem was resurrected here and given performance by students of Carnegie Institute of Technology music department. The performance was capably handled by the student players and singers. Dr. Frederick Dorian, formerly of Vienna and since last September faculty member of the music department, led the Requiem and also Beethoven's Egmont Overture with skill and musical insight. This was Dr. Dorian's first appearance as a conductor in America and his efforts revealed him as a splendid leader, a thorough musician and imaginative interpreter. Dr. Dorian is also music critic of the Post-Gazette here. Abroad he acted in a critical capacity for the Frankfurter Zeitung while at Paris. R. L.

NINA QUARTIN
sang the roles of Gilda in Rigoletto and Rosina in the Barber of Seville at recent performances of the New York Hippodrome Opera Company.

Solon Alberti to Present Singers

Solon Alberti will present a group of singers in a program of excerpts from operas at The Barbizon, New York, on March 30. The group includes Nita Gale and Frances Watkins, sopranos, Margaret McCulloch, contralto, Lorne Grant, Donald Walter, Trevor Clarke, and Radborn Robinson, tenors, Phillip Crosbie, baritone and Roy Johnston, bass-baritone. The program will be directed by Mr. Alberti.

Keutzer with Philadelphia Opera

Clyde Keutzer, tenor, has been engaged by the Philadelphia Civic Opera Company, and makes his debut with them on April 6, singing The Sailor and The Shepherd in Tristan and Isolde. On March 24, Mr. Keutzer sings at the Battle Hill Junior High School of White Plains, N. Y. He was heard over WQXR on February 28, with Arpad Sandor at the piano.

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Atlanta Audiences Respond to Dance Series by Monte Carlo Ballet Russe

Recent Happenings in Georgia Center Also Include Programs of Madrigals and Modern Choruses, Staging of The Gondoliers and Organ Recital

ATLANTA, GA.—The spring season of music was ushered in by Colonel W. de Basil's Ballet Russe, appearing here in two evening and one matinee performances on February 26 and 27 at The Georgia Theatre, presented by The Atlanta Music Club and The Atlanta Philharmonic Society in the All Star Concert Series. Both evening performances were given for subscribers to the series and presented the same program which included the ballet Le Lac des Cygnes to Tschaikowsky's music; the one-act ballet, La Boutique Fantasque to music by Rossini; and Le Mariage D'Aurore, with music by Tschaikowsky. Of the list, The Swan Lake was the novelty, the other two being familiar to Atlanta audiences. At the matinee, M. de Basil introduced Cimarosiana and Le Spectre de la Rose, both given for the first time here. Of the two, the last named was the highlight. The celebrated ballet and corps of solo artists met enthusiastic response from the large audiences that attended the three programs.

The Atlanta Music Club presented two programs in the intimate series which is given at the Atlanta Women's Club Auditorium which conclude their activities for the season. The one on March 3 was devoted to the study of the program which will be presented in Atlanta by the St. Louis Symphony Orchestra on March 31. Mrs. Edward Worcester, Jr., as chairman, introduced Dr. Malcolm H. Dewey, conductor of the Emory University Little Symphony, who discussed the program and illustrated it.

MADRIGAL PROGRAM

The climax to the set of three ensemble programs given by local artists for the Atlanta Music Club was on March 16, when Helen Riley Smith, as chairman, presented a group of singers in madrigals of the sixteenth century by Morley, Orlando Gibbons, and Orlando di Lasso. Seven unaccompanied singers, seated around a table according to tradition, sang with excellent ensemble and true pitch. These were, Helen Riley Smith, Lois Lewis, Frances Stukes, Lillian Byrd, Stanley Perry, Haskell Boyter and Walter Herbert. Mrs. Smith and Mrs. Lewis sang duets by Cornelius, Schumann and Rubinstein, in excellent German and with fine tonal nuances. And vocal trios by Schubert and Strauss were given fine expression by Ruth Kirby, Frances Stukes, and Harriet Carswell. The soloist was Ruth Powell, of Bessie Tift College, who sang Phydile by Duparc employing both artistry and a fine soprano voice. The accompaniment was by the Lindner Quintet with the arrangement made by Georg Lindner. The entire ensemble presented the two final numbers, I Dream of Jeanie by Stephen Foster and Alexander Matthews' Choral Fantasy on Nursery Rhymes. The accompanists were Ruby Chalmers and Frances Felder. This was, by all artistic measurements, the most finished presentation offered by The Atlanta Music Club during the season 1936-37.

THE GONDOLIERS SUNG

Gilbert and Sullivan's opera, The Gondoliers, was given its first presentation here by Agnes Scott College Glee Club in the auditorium on the campus on March 5 and 6 under the direction of Lewis H. Johnson of the music faculty. For seven years the glee club has given one of the satirists' operas and this season's presentation merits especial citation. The second offering of this opera was by the Alberta Summer Light Opera Company, composed of local singers, which was given at The Atlanta Woman's Club, directed by Alberta Carroll Sumner. The company of fifty trained voices, won plaudits from audiences of good proportions on both evenings. Marguerite Cooper, Scott was the accompanist.

The Georgia Chapter of the American Guild of Organists presented a program of Recent Organ Music under the direction of Charles W. M. Johnson on March 7 which was given at the First Baptist Church. Some of the leading organists of the city were presented as follows: George Lee Hamrick, Mrs. Victor B. Clark, Charles Johnson, Emilie Parmalie, and Joseph Ragan.

PHILHARMONIC CHORUS APPEARS

The Philharmonic Chorus gave its first concert of the season at The Atlanta Woman's Club Auditorium on March 9 to a capacity audience. Max Noah, newly appointed director of the vocal ensemble of forty-five mixed voices, led the singers through a program which included choral offerings from Handel's Israel in Egypt; Exultate Deo, by Mabel Daniels; and Sunrise by Taneyef. Rossini's Stabat Mater filled the last half of the program in which the following soloists were featured: Minna Hecker, soprano; Frances Stukes, contralto; James Calhoun, tenor; and Coleman Kimbro, baritone. Caroline Dowman was the accompanist. M. S. W.

Carl M. Roeder Again to Hold Summer Session at Barrington School

Carl M. Roeder, piano pedagogue of New York, faculty member of the Institute of Musical Art of the Juilliard School, will hold his usual six weeks' summer session at the Barrington School, Great Barrington, Mass., in the Berkshire Hills. The session

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is devoted to intensive study of piano technic, interpretation, repertoire, general musicianship and teaching problems, presented in the light of contemporary keyboard art and pedagogy.

The musical environment is further stressed by weekly programs featuring students and visiting artists. Nearby are the chamber music concerts of the South Mountain Quartet at Pittsfield, the Gordon String Quartet at Falls Village and the Berkshire Festival at Stockbridge. The Barrington School is in a vicinity which offers facilities for outdoor sports, such as golf, tennis, swimming and mountain climbing.

Hart House String Quartet for European Tour

The Hart House String Quartet, having concluded coast-to-coast appearances in the United States, sails for Europe on March 27 for a nine-months' tour of thirteen countries.

James Levey, the Quartet's leader, has been invited to represent his organization by playing in the orchestra during the coronation ceremony in Westminster Abbey on May 12. This honor has been conferred on the Hart House Quartet in recognition of its artistic achievements, and for its efforts on behalf of British Music.

In April, the King, or a member of the royal family, will formally open the new quarters of the Overseas League, and the Quartet has accepted an invitation to give the first concert in the new auditorium of that building.

Between April 4 and 28 the Quartet appears in Paris (2 concerts and broadcast), Vienna (2 concerts and broadcast), Rome, Milan, Venice, Brussels, Hague, Amsterdam and London. For the Canadian High Commissioner in London and Mrs. Massey, it is to give a musicale on April 28 for the diplomatic emissaries to the coronation.

Following the King's court reception on May 5 which begins the coronation celebrations, The Hart House Quartet's recital is in Grotrian Hall on that evening.

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STUDIO NOTES

HELEN CHASE

Helen Chase, who recently returned from a short vacation in Mexico and the South, has resumed her activities at her New York studio. Singers under her guidance are appearing widely. Margaret Speaks, soprano, is back from Hollywood, where she broadcast for the Firestone Company. She fulfilled concert engagements through the West. Ralph McDowell, baritone, and Nell Kinard, dramatic soprano, are giving costume recitals under Betty Tillotson's management. Ralph Harris, tenor, is appearing before Rotary and other clubs in Massachusetts in addition to his church work. Kathryn Tenny, soprano, was featured in two groups

HELEN CHASE

of songs and Mr. McDowell and Miss Kinard sang duets on a recent program at the Great Northern Hotel in New York. Frances Newsom, soprano, is continuing her appearances on several commercial broadcasting programs. Elizabeth Newburger, soprano, sings on the Friday night Chesterfield hour. Lolita Savini, contralto, was heard on Major Bowes' Hour recently. Ann Gilmore, soprano, sings on the Hit Parade program on Wednesday evenings.

HEINRICH GEBHARD

Heinrich Gebhard of Boston is the teacher of many active artist-pupils. Gloria Sharaff played piano solos for the National Federation of Music Clubs at the Hotel Vendome on February 25. Eunice Holton Schlosky was featured at the MacDowell Club, March 3. Mildred Spiegel appeared as soloist at the Chromatic Club on March 2, including pieces by Debussy, Pick-Mangiagelli, Chopin and Liszt.

IDELLE PATTERSON

Idelle Patterson's artists have been actively engaged this season. Saida Knox, contralto, was soloist at the Christmas Evening Service at St. Bartholomew's Church in New York where she is the regular soloist. January 5 she appeared with the A Capella Club at Elizabeth, N. J.; January 23, the Scots American Society, Kearny, N. J.; February 10, the Verdi Requiem at St. Bartholomew's Church, New York; March 2, Women's Club, Meriden, Conn.; March 28, the Elijah, Newark Young Men's Hebrew Association; March 24, Bach St. Matthew Passion at St. Bartholomew's, New York.

Louise Kadel Van Kirk, is soloist at Chester Hill M. E. Church, Mt. Vernon, N. Y., and sang at the Bronx County Bar Association dinner to Judge Glennon, Justice of the Appellate Division, at the Waldorf Astoria on February 9. Harriet Maconel is making a tour of Florida and sang recently at Mazica Hall, Miami. Lydia Sommers was soloist recently with the Plainfield, N. J., Mendelssohn Glee Club, singing two groups.

Other artists who have joined the Patterson studios are Dorothy Baker, soprano, and Alfred Hopkins, tenor soloist at the Riverside Church, N. Y.

KATHRYN TYNDALL DRYER

A dramatic recital which interested many discerning auditors was given in her New York studio by Kathryn Tyndall Dryer on March 7, when seven pupils appeared in scenes from classic and modern plays. Opening with 'Op o' My Thumb, Audrey Dawn and John Lyons gave faithful character delineations of the Cockney types. Allyn Rice and Aileen Ramsay portrayed Juliet and The Nurse in the bedroom scene with deeply expressive utterance. Mary and Queen Elizabeth were genuinely pictured by Barry Proud and Mollie McQuestion; they were effective in every movement and every speech. The Master Builder (Ibsen) brought Allyn Rice and Frederick Hull in the leading parts, giving opportunity for both young actors to display versatility and naturalistic interpretations. Mr. Hull closed the afternoon with a vivid performance of excerpts from Richard III, the Soliloquy exhibiting many fine details of conception. Spontaneous applause punctuated the varied program, with a special round of congratulations to Mme. Dryer.

F. W. R.

Daniel Saidenberg to Lead Orchestral Concert in St. Paul

Daniel Saidenberg, former first cellist with the Chicago Symphony Orchestra will conduct the symphony orchestra in St. Paul, Minn., on April 1. Guy Maier is the piano soloist the same evening. Mr. Saidenberg was first cellist with the Chicago Symphony Orchestra for seven seasons and for six years before that he played in the Philadelphia Orchestra under Stokowski. More recently he has been guest conductor with the Illinois Symphony Orchestra in Chicago, the Chicago City Opera and the Cleveland Opera companies. He is also conductor of the Saidenberg Symphonietta, a string orchestra of eighteen pieces.

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Music in Paris

(Continued from page 7)

Edward Kilenyi, pianist, disclosed himself a first rank artist when he played Chopin's E minor concerto with the Lamoureux Orchestra under Eugen Bigot. The young man lost no time in getting under way, and his performance won him much favor. The romantic impartation he lent the work was especially gratifying.

CHAMBER MUSIC FROM MANHATTAN

The Manhattan Quartet gave two memorable seances in the Salle Chopin. Capacity audiences were on hand to admire and applaud this excellent group whose youthful, charming, and musicianly interpretations are justly the talk of music centers throughout the Continent. At the first concert, the Manhattans played quartet in C minor (Beethoven), quartet in D minor (Mozart) and quartet in G minor (Debussy), while at the second, quartets by Haydn, Hindemith, and a delightful Noveletten, by Glazounoff were discussed. Naturally, encores were added, and if the quartet can be persuaded to come back, many admirers await their return.

BON VOYAGE

The Loewenguth Quartet, before leaving for America, were given a pair of receptions in the Grand Salons at the Salle Gaveau. Crowds of friends and well-wishers were present, and in response to general desire, the young men played four numbers.

OLÉ! OLÉ!

Argentinita, one of Spain's best dancers, was féted in the Salle Pleyel when she presented a varied program assisted by Ramon Montoya, guitarist, and M. O'Hana, pianist. Interspersed with selections by the brilliant guitarist Montoya, and pianist O'Hara, Argentinita tripped and rattled her way through many and varied dances, some original, others familiar, and all delightful to watch. The audience was vastly pleased with her work, and here and there amidst the general applause were Iberic shouts of "Olé!" and other urgings for repeats and encores.

RASTELLI

Pierre Vellones, one of the first composers to write for the Paris Saxophone Quartet, has, at the request of that group, composed a work for saxophones and orchestras which he has entitled Rastelli, a symphonic poem inspired by the short but brilliant life of the famous juggler whose art fascinated the entire continent for a number of years. The various episodes tracing the vicissitudes of the subject's life and death, are admirably conceived. The blending of saxophones, orchestra, and piano, for which Vellones has scored the opus, is impressive, and the thematic material and harmonic variety of the writing are highly effective. The Paris Saxophone Quartet played the poem recently with the Pasdeloup Orchestra, winning instant success for the composer and for their interpretation.

N. Y. Philharmonic Extends Season

(Continued from page 7)

have been elected. The new members are Mrs. Elbridge Gerry Chadwick, Chester Burden, Courtlandt D. Barnes, Jr., and Robert H. Thayer. Retired are Frank L. Polk, who had been a member of the board since 1921, and Henry W. Taft and the Hon. John W. Davis, who had served since 1928. Elihu Root, who died in Febraury, had been a member of the board since 1921. Mrs. Chadwick will serve as the chairman of the committee on subscription activities.

The board of directors of the Philharmonic-Symphony Society of New York now contains the following officers and members: Clarence H. Mackay, chairman; Marshall Field, president; Frederic A. Juilliard, first vice-president; Paul D. Cravath, vice-president; Charles Triller, treasurer; Edwin T. Rice, assistant treasurer; Richard W. G. Welling, secretary; Arthur Judson, executive secretary; and Mrs. Henry M. Alexander, Mrs. Vincent Astor, Harry R. Baltz, Courtlandt D. Barnes, Jr., William C. Breed, Chester Burden, Hon. Nicholas Murray Butler, Mrs. Elbridge Gerry Chadwick, Norman H. Davis, William L. Feder, Harry Harkness Flagler, Anselme Fortier, Mrs. Charles S. Guggenheimer, Mrs. Christian R. Holmes, William S. Paley, James H. Perkins, Mishel Piastro, Walter W. Price, Mrs. Frederick T. Steinway, Robert H. Thayer, Maurice Van Praag, Felix M. Warburg, Thomas J. Watson.

The trustees are Paul D. Cravath, Marshall Field, Frederic A. Juilliard, Clarence H. Mackay and Charles Triller.

The governing board of the auxiliary board has Mrs. Vincent Astor as chairman; with Mrs. Charles S. Guggenheimer, Countess Mercati, Mrs. Christian R. Holmes and Mrs. J. West Roosevelt as vice-chairmen; Mrs. Melbert B. Carey, Jr., as corresponding secretary; Mrs. Henry Martyn Alexander as recording secretary, and Mrs. Elbridge Gerry Chadwick as treasurer.

IDA ELKAN
of the Institute of Piano Playing, New York. Several of her artist-pupils will give introductory recitals in Town Hall next season.

Three Choir Festival at Temple Emanu-El

In a program of extraordinary character and worth, and remarkable for the amount of ground it covered, the Congregation of Temple Emanu-El, New York, presented the first of the three concerts devoted mainly to Early Ritual, Gothic, and Old and New American Music on March 17. The concert was divided into four groups, the first of which was the Music of the Gothic period. Upon what is commonly known as Music of the Dark Ages, Dr. Hugo Leichtentritt of Harvard University lectured, discussing the Gregorian Chant as the basis for the entire polyphonic themes and harmonies of subsequent music, and the Troubador Songs of Germany and France, both of which combined to produce the motet. This, in turn, led into Renaissance music, and its influence is felt to this day in the music of Schönberg. The Madrigal Singers under Lehman Engel sang examples of this music, such as a madrigal, a motet, Prenez Garde and a Summer Canon.

In the second group, which was of Old English and American music, the Emanu-El Choir under its expert director, Lazare Saminsky, sang with thrilling intonation in choral music by Purcell and in its first performance anywhere, Come Ye; Thine Is the Glory by Ernest Bloch. This is a magnificent choral in Hebrew.

The New York University Choir under Prof. Alfred M. Greenfield sang Tudor and Old German Chorales, and the concert ended with the fourth group of American music, old and new. An address by Lazare Saminsky on the American Chorale and Music of Our Day preceded the examples, once more under Lehman Engel. The graceful, light polyphony, with tuneful naturalness of harmony, Mr. Saminsky believes, is more in harmony with the American nature than the intensification of polyphony caused by the Bach cult and the Negro Spiritual. The first type was illustrated with Bradford, by Jacob Kimball, and Ode on Science by Jezania Sumner; the latter form, with the Te Deum of Lehman Engel from the incidental music of Murder in the Cathedral, a ballad of Trees and the Master by Arthur Shepherd and the story of Noah's trials and tribulations by Roy Harris.

Later in the afternoon a Chorale Service was given, including an organ toccata of Frederick Jacobi in its first New York performance, and other choral works by Harry T. Burleigh, Isadore Freed and Harvey Gaul. Saturday morning was devoted to a historical choral program depicting the development of sacred choral music from the ninth century to our own day. R. E.

Flagstad to Return to America Next Season

Kirsten Flagstad's plans for the next eighteen months have been announced by her management, NBC Artists Service, to offset rumors that the Metropolitan soprano intends to retire at the end of this season. On completion of her post-Metropolitan concert tour, May 11, Mme. Flagstad will sail immediately for London to sing at Covent Garden in performances of The Ring and Tristan and Isolde. She also gives a recital at Albert Hall. The remainder of the summer she plans to devote to a vacation, returning to this country October 3.

During the 1937-38 American season she will sing at the San Francisco and Chicago Opera Houses, in addition to making a concert tour and fulfilling her Metropolitan engagements. Arrangements have been made for her to make a tour of forty appearances in Australia during the summer of 1938.

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Each full scholarship provides living and instruction for ten weeks. These are open both to young men and women. Candidates must have completed not less than secondary school education to be eligible to compete. All candidates are required to submit evidences of their talents. Applications must be filed before May 1, 1937, none accepted after that date. For particulars about entering the competitions, address The Registrar, Cummington School, Cummington, Mass.

Casts for Stravinsky Bill by American Ballet

Casts have been announced for the three Stravinsky ballets which the American Ballet will present on April 27 and 28 at the Metropolitan Opera House for the benefit of the Scholarship Fund of the School of the American Ballet. For the Card Party (world premiere): Annabelle Lyon, Queen of Hearts; Leda Anchutina, Queen of Spades; Ariel Lang, Queen of Diamonds; Hortense Kahrklin, Queen of Clubs; William Dollar, Joker; Charles Laskey, Jack of Hearts; Lew Christensen, King of Hearts. Four main characters interpret Le Baiser de la Fee (American premiere): Giselle Ciccialanza, The Girl; William Dollar, Her Fiance; Kathryn Mullowney, The Fairy; Annabelle Lyon, The Mother. Apollon Musagete (New York premiere); Lew Christensen, Apollo; Daphne Vane, Elise Reiman and Holly Howard, Three Muses.

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PIERRE MONTEUX,
conductor of the San Francisco Symphony Orchestra, calling for a pianissimo effect from his players. (Wide World Photo.)

GEORGE HOYEN (left),
American conductor, now touring South America, is shown here after his first concert at the Teatro Municipal, Lima, Peru. With him is U. S. Ambassador Fred Morris Dearing and Elizabeth Travis, pianist, who also appeared. Mr. Hoyen also has been contracted by the Radio Nacional del Peru to broadcast several programs. He is touring the southern continent to make known American symphonic music, and is collecting music from native composers to perform in the United States and Europe.

CORRADINA MOLA,
Italian harpsichordist, the first concert-giver to receive the Prize of the Italian Academy of Immortals. Miss Mola is now on a tour of Belgium, Holland, Germany, Austria and Hungary.

ADELAIDE AHRLING,
soprano, in front of Knowles Memorial Chapel, Rollins College, Winter Park, Florida. She was guest-artist of Herman F. Siewert, F. A. G. O., at Organ Vespers during Founders' Week. Miss Ahrling, with her sister Marie at the piano, gave recitals in Florida and the South during February, covering 4,225 miles.

RICHARD CROOKS (right)
picked Time Supply to win the Santa Anita Handicap by a two-way sequence. F. A. Carreaud, nationally known sportsman and owner of Time Supply, gave the tenor some first-hand information on the $100,000 classic and the qualities of his thoroughbred.

WHEELER BECKETT,
former conductor of the Richmond Symphony Orchestra, has been devoting his time to composition, having written a symphony in C minor, and an organ concerto. (Photo by Underwood & Underwood.)

NORBERT ARDELLI,
tenor, recently sang the title role in a restoration of Verdi's opera Don Carlos in Vienna. As a result Mr. Ardelli was engaged by the Vienna State Opera. The tenor will make a trip to the United States in April.

DOROTHY BACON,
contralto, counts among her engagements for this season concerts and appearances with symphony orchestras in Boston, Philadelphia, Cleveland and Pittsburgh. On March 14 Miss Bacon sang with the Wennerberg Male Chorus at New Britain, Conn., and on April 11 will be soloist with the Verdandi Male Chorus, Providence, R. I.

FREDERIC BAER,
baritone, whose engagements this season have included the Worcester Festival, in September; appearances in Oswego and Middletown, N. Y., in Portsmouth, N. H., and with the New York Oratorio Society in the title-role of Elijah, on April 6. (Photo by Toppo.)

LAMBROS DEMETRIOS CALLIMAHOS
playing his flute on the Acropolis at Athens. The Greek-American flutist was honored with the Laurel Wreath of the Conservatory in Athens, and the Mayor awarded him the Golden Medal of the Purple Crowned City, and made him an honorary citizen.

(See Inside Front Cover for Additional News Pictures)

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Weekly Review of the World's Music

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